

THE ATHLETIC

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2385.

SATURDAY, JULY 12, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

PALESTINE EXPLORATION FUND.—
DUDLEY GALLERY, Egyptian Hall, Piccadilly.
EXHIBITION OF WATER-COLOUR DRAWINGS by Messrs. H. A. Harper and William Simpson, Maps, Reliefs, Pottery, &c. The Holy Land and Sinai. Open Daily from Ten to Six. Admission, 1s.; Catalogues, 6d.—By order of the Committee.
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NOTICE TO ARTISTS.—The next BLACK and WHITE EXHIBITION will take place in JUNE, 1874.
ROBERT F. M'NAIR, Secretary.
Dudley Gallery, Egyptian Hall, Piccadilly.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL.
In Aid of the Funds of the
BIRMINGHAM GENERAL HOSPITAL.
THIRTY-FIRST CELEBRATION.

ON TUESDAY, August 24; WEDNESDAY, August 27; THURSDAY, August 30; FRIDAY, August 31. President—The Right Hon. the EARL of SHERBURY and TALBOT.

OUTLINE OF THE PERFORMANCE.
TUESDAY MORNING, August 26, ELIJAH.—TUESDAY EVENING, a New Cantata, by F. Schira, entitled THE LORD OF BURLEIGH (first time of performance); and a Miscellaneous Selection, comprising Secular Music, Vocal and Instrumental.

WEDNESDAY MORNING, August 27, a New Oratorio, THE LIGHT OF THE WORLD, composed expressly for this Festival, by Arthur S. Sullivan.—WEDNESDAY EVENING, a Miscellaneous Selection, comprising Beethoven's SYMPHONY IN C MINOR, and INNO DELLA FACCIA, Rossini.

THURSDAY MORNING, August 28, MESSIAH.—THURSDAY EVENING, a New Cantata, by A. Ranzeger, entitled, FRIDOLIN (first time of performance); and a Miscellaneous Selection, comprising SONG OF TIFANS, Rossini; OVERTURE to WILLIAM TELL, &c. FRIDAY MORNING, August 29, Sacred Cantata, GOD, THOU ART GREAT, Spohr; IMPERIAL MARS, Haydn; AVE MARIA (first time of performance); DOUBLED CHORUS, CANTE MUS (first time of performance); Rossini; Selections from ISRAEL IN EGYPT.—FRIDAY EVENING, JUDAS MACCABEUS.

Programmes of the Performances will be forwarded by post on application to the undersigned, at the Offices of the Festival Committee, 17, Ann-street, Birmingham, on or after the 26th inst.

By order,
HOWARD S. SMITH, Secretary to the Festival Committee.

CRYSTAL PALACE.
PARTICULAR ATTRACTIONS THIS DAY AND NEXT WEEK.
SATURDAY (July 13).—Distribution of Prizes, National Music Meetings, Grand Evening Fête, Tinted Illumination of Fountains and Grounds, Faint of Lanterns, &c.

MONDAY.—Great Fountain.

TUESDAY.—Production of "Domino Noir," at 3, the Great Fireworks prepared for the Shah of Persia.

WEDNESDAY.—Performance of Carter's "Evangeline," Chorus 500.

THURSDAY.—Opera, "Domino Noir," at 3.

FRIDAY.—The Dramatic College Fête.

SATURDAY.—Sixth Grand Summer Concert.

The Fine-Art Courts and Collections, including the Picture Gallery (the Works on Sale), the Technological and Natural History Collections, all the various Illustrations of Art, Science, and Nature, and the Garden and Park, always open. Music and Fountains daily. Admission, Monday to Thursday, One Shilling; Friday, Half-a-Crown; Saturday, Half-a-Crown; Sunday, Half-a-Crown; Saturday, July 13, Five Shillings; Guinea Season Tickets free.

CRYSTAL PALACE.—The GREAT FIREWORKS, prepared for His Majesty the SHAH OF PERSIA, but which could not be fired on account of the Weather, will be presented in their entirety on TUESDAY NEXT. In addition to the wonderful features which have made the Pyrotechnic Displays of the Crystal Palace famous all over Europe, the superb Exhibition on Tuesday will include the under-mentioned Novel Devices and Effects:—Persian Illumination—Flight of Twinkling Stars—Great Golden Cloud, studded with Emeralds—The Meteoric Cloud—The Shah's Monogram—Immense Representation of the Palace of Al Meidan—Iranian—Cloud of Jewels—Jewelled Cascade of Golden Fire, 200 feet high, falling 100 feet—Two huge Magnesium Shells—Grand Illumination of Fountains and Landscapes—Large Rockets—100 Roman Candles—Jewel Mines—Fleet of Balloons, &c.—Illumination of the Northern Tower—Electric Flight together of 1,000 great Rockets—and other numerous grand features, constituting this the most remarkable Pyrotechnic display ever given at the Crystal Palace. The Fireworks made and arranged by Messrs. C. T. Brock & Co., of Nunhead.—Admission, One Shilling, or by Guinea Season Ticket.

OPEN SCHOLARSHIP AND EXHIBITION IN NATURAL SCIENCE.

ST. MARY'S HOSPITAL MEDICAL SCHOOL.
—A SCHOLARSHIP of 40l. per annum, tenable for Three Years, and an EXHIBITION of 50l. for One Year, awarded annually by Open Competition in Natural Science.
The Examination will be held on THURSDAY, the 25th of September, and following days.
For further particulars apply to the REGISTRAR, at the Hospital, or to W. B. CREADLE, M.D., Dean of the School.

TRENT COLLEGE.
Post Town, NOTTINGHAM.—Station, TRENT.
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Terms for Board and Tuition, 40l. a year.

In December last 27 Boys passed the Local Examination of the University of Cambridge, of whom 7 gained Honours, and 4 were specially distinguished; 10 had previously passed the Oxford Local.

Boys from Trent have passed the Examinations of the Royal College of Surgeons, the Incorporated Law Society, and the Royal Pharmaceutical Society, and have taken good places at the older Public Schools.

Every Boy as he rises in the School is prepared for the Cambridge Local Examination. There are special Classes: for Boys competing for Entrance Scholarships at the great Schools; English and Commercial, for Boys intended for business. There is a good Cricket Ground of about 3 acres, giving a good Wicket for every Boy.

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—Report of Cambridge Syndicate.

The next HALF-YEAR begins AUGUST 20th.

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Principal—THE REV. C. BIGG, M.A., late Senior Student and Tutor of Christ Church, Oxford.

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PRACTICAL GEOLOGY.—SIX ELEMENTARY LECTURES ON ROCKS AND METALLIC MINERALS, adapted for the Juvenile Audience, will be given by Professor TENANT, at his residence, 140, Strand, W.C., on July 14, 15, 16, 17, 18, 19, at Eleven A.M. and Three P.M.

Terms: Half-a-Guinea for the Course; Five Shillings for Children of Fellows of the following Societies: Geological, Zoological, Chemical, Royal Microscopical, Royal Geographical, Royal Horticultural, Geologists' Association, and Society of Arts.

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SATURDAY, JULY 12, 1873.

LITERATURE

SARA COLERIDGE.

Memoir and Letters of Sara Coleridge. Edited by her Daughter. 2 vols. (H. S. King & Co.)

THESE charming volumes are attractive in two ways: first, as a memorial of a most amiable woman of high intellectual mark, and, secondly, as rekindling recollections, and adding a little to our information regarding the life of Sara Coleridge's father, the poet and philosopher, whose intellect was a wonder, whose life has almost a romantic interest, and whose character, with its portion of human weakness and error, is interesting and lovable even in its frailties and its faults. Sara Coleridge's *Memoir and Letters* carry us back to the friends and scenes so familiar to the admirers of Coleridge, — to Bristol, Nether Stowey, Keswick, — to Wordsworth and Southey, Charles Lamb, the benevolent bookseller, Cottle, the kind friends, Poole and Wedgwood, all chronicled in that strange and charming book, the 'Biographia Literaria'; and they give us also a pleasant insight into later days, reaching to the poet's death, while he was the inmate of the Gillmans' house at Highgate. Sara Coleridge, the fourth child of the poet, was born December 22, 1802, at Greta Hall, Keswick, where the Coleridges and the Southneys were then keeping house together. It need not be told that Coleridge and Southey married two sisters. Of the three elder children, one, Berkeley, had died in infancy. Hartley, the eldest, had been born in 1796, at Bristol, and Derwent, following Berkeley who died, in 1800, at Keswick. Before going to live in the Lake country, three years had been passed by the Coleridges at Nether Stowey in delightful propinquity to their excellent friend, Thomas Poole:—

Beside one friend,
Beneath the impervious covert of one oak,
I've raised a lowly shed, and know the names
Of Husband and of Father; nor unhearing
Of that divine and nightly whispering Voice,
Which from my childhood to maturer years
Spoke to me of predestinated wreaths,
Bright with no fading colours.

So then wrote the poet Coleridge to a brother. Sara Coleridge tells with filial pleasure of a visit paid by her husband in 1833 to old Mr. Poole, at Nether Stowey, and of the pleasant recollections of her father then still cherished in the place. "He visited my father's tiny cottage, where my brother Hartley trotted and prattled, and where my unknown baby brother, Berkeley, a beautiful infant, was born. The pleasant reminiscences of my father's abode in the village gave Henry much pleasure." Still more interesting are Sara Coleridge's notices of the love of the Gillman household for her father. Coleridge died in Mr. Gillman's house at Highgate, July 25, 1834.

"Not many hours before his death he was raised in his bed, and wrote a precious faintly-scrawled scrap, which we shall ever preserve, recommending his faithful nurse, Harriet, to the care of his family. . . . No man has been more deeply beloved than my dear father; the servants at the Grove wept for him as for a father, and Mr. and Mrs. Gillman speak of their loss as the

heaviest trial that has ever befallen them, though they have had their full share of sorrow and suffering. Mrs. Gillman's notes, written since his death, are precious testimonies to me of his worth and attaching qualities. In one of them she speaks of 'the influence of his beautiful nature on our domestics, so often set down by friends or neighbours to my good management, his forgiving nature, his heavenly-mindedness, his care not to give offence unless duty called on him to tell home truth; his sweet and cheerful temper, and so many moral qualities of more or less value, and all adorned by his Christian principles. His was indeed Christianity. To do good was his anxious desire, his constant prayer—and all with such real humility—never any kind of worldly accommodating the truth to any one—yet not harsh or severe—never pretending to faults or failings he had not, nor denying those he thought he had! But, as he himself said of a dear friend's death, "it is recovery and not death. Blessed are they that sleep in the Lord—his life is hidden in Christ. In his Redeemer's life it is hidden, and in His glory will it be disclosed. Physiologists hold that it is during sleep chiefly that we grow; what may we not hope of such a sleep in such a Bosom?"' Much more have I had from her, and formerly heard from her lips, all in the same strain; and, during my poor dear father's last sufferings, she sent a note to his room, expressing with fervency the blessings that he had conferred upon her and hers, and what a happiness and a benefit his residence under her roof had been to all his fellow-inmates."

Within six months Charles Lamb followed his old friend to the grave. Wordsworth coupled their deaths in beautiful lines:—

The rapt one of the godlike forehead,
The heaven-eyed creature sleeps in earth:
And Lamb, the frolic and the gentle,
Has vanished from his lonely hearth.

Poor Lamb, before he died, had gone up to Highgate and asked to see the nurse who had tended Coleridge in his last illness, and insisted on her receiving from him five guineas: a large present from him, and how touching a proof of passionate friendship!

The opium-eating habit brought much misery for years to Coleridge and his family; and harrowing details published by De Quincey and Joseph Cottle have long since revealed much anguish, on which a daughter could not be pleased to dwell. Mr. De Quincey's publication came too soon after Coleridge's death; and we can sympathize with the displeasure of Sara Coleridge's husband, as she relates it, at the manner of De Quincey's revelations. But let those still living to whom the poet's memory is dear feel assured that the whole truth as to Coleridge's life must be told, and that pity for his infirmities and sorrow for their consequences will reverently accompany, in the calm and wise judgment of posterity, admiration of his virtues and his prodigious powers. There was "enough of sorrow, wreck, and blight" with another poetic genius on whom specially Wordsworth loved to dwell; and with Coleridge, as with Burns, can we not

Think rather of those moments bright,
When to the consciousness of right
His course was true;
When Wisdom prospered in his sight,
And Virtue grew!

Cottle's 'Life of Coleridge,' painful as it is in parts, is a loving book, and no one had in life given better proof of affection for Coleridge and Southey. Sara Coleridge tells us that the family Bible in which her mother inscribed her birth was the gift of Cottle. Southey, in a

heroic letter written in advanced years, nobly recorded his love and gratitude for Cottle:—

"Do you suppose, Cottle, that I have forgotten those true and most essential acts of friendship which you showed me when I stood most in need of them? Your house was my house when I had no other. The very money with which I bought my wedding-ring and paid my marriage fees was supplied by you. It was with your sisters that I left my Edith during my six months' absence; and for the six months after my return, it was from you that I received, week by week, the little on which we lived, till I was enabled to live by other means. It is not the settling of our cash account that can cancel obligations like these. Sure I am that there never was a more generous or kinder heart than yours; and you will believe me when I add that there does not live that man upon earth whom I remember with more gratitude and more affection. My heart throbs and my eyes burn with these recollections. Good night, my dear old friend and benefactor.—ROBERT SOUTHEY."

And in like manner did Cottle behave to Coleridge.

It is time that we should address ourselves specially to Coleridge's gifted daughter, Sara, the lady who is the soul and essence of these charming volumes. She herself tells the tale of her life till she was nine years of age (1812). She began the autobiography when stricken by her fatal illness, and death snapped the story in May, 1852. The memoir has been succinctly, modestly, and gracefully completed by a daughter. From 1833 to the end of 1851, but four months before her death, her correspondence, largely given in these volumes, tells with fullness the story of her domestic and literary life during those eighteen years. Having delicate health, and being of a timid retiring nature, inheriting in no small measure her father's talents, she passed her youth in diligent and arduous study. She taught herself principally Latin and Greek, French, Italian, German, and Spanish. Before she was twenty, she produced a translation, in three octavo volumes, of Dobrizhoffer's Latin 'Account of the Abipones, an equestrian people of Paraguay.' "How she, Dobrizhoffer it all out," says Charles Lamb, "puzzled my slender Latin to conjecture." She married, in September, 1829, after an engagement of seven years, her cousin, Henry Nelson Coleridge, a highly-cultivated man, who has left behind him literary works of merit. "The trials to which our engagement has exposed you," he wrote to his betrothed while the period of waiting continued, "have been fatiguing and painful; but you have borne them all, not only without impatience or murmuring, but with a lively cheerfulness and energetic resignation, than which no two states of the heart are more difficult to man or more acceptable to God." Their thoroughly happy wedded life lasted but little over thirteen years, and a few days after his death the widow wrote to Mrs. Gillman, in whose house she had first met her husband, "Since then (their first meeting), now twenty years ago, no two beings could be more intimately united in heart and thoughts than we have been, or could have been more intermingled with each other in daily and hourly life. He concerned himself in all my feminine domestic occupations, and admitted me into close intercourse with him in all his higher spiritual and intellectual life." We have never read a finer letter than the following, in which the magnanimous lady wrote from beside her

husband's corpse to her son, then a boy at Eton:—

"January 26th, 1843. — My dear Boy, — My most beloved and honoured husband, your excellent father, is no more in this world, but I humbly trust in a far better. May we all go where he is, prepared to meet him as he would have us! God bless you! Live as your beloved father would have you live. Put your trust in God, and think of heaven, as he would wish you. May we all meet above! May we all join with him the Communion of Saints, and be for ever with the Blessed Jesus! Your good uncle James was with me at the last. I make an effort to write to you, my dear boy, from beside the remains of the dear, blessed, departed one. For you alone could I do this; but it is due to his son, our child.—Your loving mother,
SARA COLERIDGE."

No part of the interest of this correspondence arises from gossip or chatty, vivacious style. But we can hardly conceive an intelligent reader for whom these volumes will not have a charm, as telling genuinely and naturally the life, the daily thoughts and hopes and occupations, of a noble woman of a high order of mind, and as mirroring a pure heart. Her letter-writing is thoroughly unaffected. There is never straining for effect. Abstruse subjects are treated without the least apparent consciousness of learning, and without any studied fine writing. Sara Coleridge's metaphysical attainments were great. Mr. Hallam, a good judge, used always to speak of her Notes and Dissertations in her edition of her father's 'Biographia Literaria' as an intellectual marvel for a woman. Literary criticisms abound in this correspondence, for various reading was a great part of her life. The following is an excellent criticism on Landor, whose 'Pentameron' she had been reading. The book, she says, "is full of interest for the critical and poetical mind, but is sullied by some Landorisms, which are less like weeds in a fine flower-bed than some evil ingredient in the soil, revealing itself here and there by rankish odours or by stains and blotches on bud and petal." In the last letter but one of the work, she is full of her uncle Southey's letters: those unrivalled letters of one of the best and busiest of men. "I dwell on the Southey Letters. My mind is ever going back to my brighter days of youth, and all its dear people and things of other days."

We are glad to have a new contribution of praise of Coleridge for Southey, written in 1803, when they were living together at Keswick. "Southey I like more and more. He is a good man, and his interest is stupendous. Take him all in all, his regularity and domestic virtues, genius, talent, acquirements, and knowledge, and he stands by himself." And so was Southey to the last, civility and morality in perfect harmony, a brilliant author, regular as clockwork.

We can only briefly direct attention to the beautiful letters of Sara Coleridge on mournful occasions after her husband's death, epochs of her life: when her mother died (1846); when Wordsworth's daughter, the friend of her girlhood, Dora Quillinan, died (1847); when her brother Hartley died (1849); and when the venerable Wordsworth died (1850).

Sara Coleridge produced a charming fairy tale, 'Phantasmon'; and she has left some poetry (would that there were more!), in which may be seen the exquisite finish and melodious rhythm of her father's verse. But her great

intellectual achievement was her edition, a long labour of love, of her father's 'Biographia Literaria.' Prof. Reed, of Philadelphia, an enthusiastic admirer of Sara Coleridge, has truly said of her laborious and philosophical essays illustrative of her father's writings,—"There have been expended in the desultory form of notes and appendices and prefaces an amount of original thought and an affluence of learning which, differently and more prominently presented, would have made her famous. There is not one woman in a thousand, not one man in ten thousand, who would have been thus prodigal of the means of celebrity." Sarah Coleridge was, indeed, morally and intellectually an eminent woman.

We may add a few remarks on the shortcomings of the present volumes. We should like to see it made clear for all that the beautiful lines, "A being, breathing thoughtful breath," &c., quoted Vol. I., p. 37, were not designed by Wordsworth for Sara Coleridge. The editor, of course, knows well that they are part of a description of Mrs. Wordsworth. The motto on the title-page is another part of the same description of Wordsworth's wife. At p. 217 of Vol. I., Sara Coleridge, quoting Wordsworth, rather mangles him; but the editor should, in another edition, preserve Wordsworth's two exquisite lines in a foot-note:—

And homeless near a thousand homes I stood,
And near a thousand tables pined and wanted food.

And can Sara Coleridge have been right (Vol. I. p. 250) in asserting that, "notwithstanding 'Hartleap Well,' Wordsworth always defended angling"? Southey, she says, proscribed it. The moral of 'Hartleap Well,' its concluding admonition, founded on Nature's teaching, would seem to denounce Mr. John Bright's particular amusement:—

One lesson, Shepherd, let us two divide,
Taught both by what she shows and what conceals:
Never to blend our pleasure or our pride
With sorrow of the meanest thing that feels.

PERSIA.

Persia during the Famine. By W. Brittlebank. (Pickering.)

THE scantiness of the population in Persia is one of the marvels of the East. That a country twice the size of France, with a settled government, a fine climate, and almost entire immunity from foreign war for the last century, should have only a few more inhabitants than London, is, indeed, a remarkable fact. But Persia suffers from an entire neglect of sanitary laws, and is subject to frightful epidemics, which from time to time carry off an enormous percentage of the population. Thus, about thirty years ago the plague destroyed thousands in the rich provinces of Gilan and Mizandaran. The flourishing city of Besht was almost entirely deprived of its inhabitants, and to this day enormous mounds, which were raised over the bodies of the dead, attest the number of those who perished. Again, during the last three years, famine and cholera have spread destruction through the land. The Persian ministers who have lately visited England tell us that no less than two millions of people fell victims to those scourges, and they have themselves had to mourn the loss of their nearest and dearest amongst the fallen. This book, the unlaboured work of an accidental traveller, fully corroborates the statements made as to

the magnitude of the calamity. We could wish, however, that some more skilful and practised pen,—as, for example, that of the well-known physician of the Shah, Dr. Tolozan,—had given us trustworthy accounts of the wide-reaching calamity, which Mr. Brittlebank only cursorily glances at. But though these pages have no pretension to scientific accuracy or research, they are welcome, for they evince the adventurous spirit of a true traveller.

Mr. Brittlebank left Southampton for India on the 4th of January, 1872, and, having landed in Ceylon, passed, by way of Colombo, Candy, Madras, Bombay, and Karachi to Bushahr. He crossed from this town in the end of March and during April to Euzeli, on the Caspian. The whole interest of his journey is concentrated on this part of his expedition, and in his passage from Bushahr to Isfahan he certainly encountered no little risk from the marauders, who were driven by hunger, even more than they were stirred by greed, to plunder all who passed that way. Everywhere along the route our traveller beheld the sickening sight of naked, and sometimes half-devoured corpses. Starving wretches were watching with wolfish eyes the last struggles of those who were past help, and there is no doubt that cannibalism in its most revolting form was only too common. Our traveller had no means of knowing what assistance was rendered by the Shah to his famishing subjects; but we are glad to learn, from other sources, that much was done, though, as the horses and mules, which form the only means of transport in Persia, had almost died out of the land, it was impossible to send help to any great distance from the capital. The horses which Mr. Brittlebank and his servant obtained for the journey constantly dropped dead under them, and at times it seemed doubtful whether he would ever reach the Caspian. From Teheran to that sea he accompanied what he calls the mission caravan, which consisted of persons who had come from America "to attend the death bed of a distant relative or connexion"; but who died unmindful of his obligation to them, and left all his property to an Armenian, with whom he had lived in Persia. Who this person was no one can doubt, more particularly as our author uses only the thin disguise of an abbreviation, and speaks of the relative as Mr. A.

In conclusion, we must express our regret that Mr. Brittlebank did not submit his volume to some one having a knowledge of Persia. In that case we should not have been told that "Demavend is said to be 15,000 feet high," or read of "Iral being separated from Turzistan," or that "Padre S-Ag," son of a dog, "is their common expression of contempt."

Why am I a Christian? By Viscount Stratford de Redcliffe. (H. S. King & Co.)

THE title of Viscount Stratford de Redcliffe's book will suggest grave thoughts to the mind of the reader. If he be a Christian, he will think of the grounds of his belief; if he be not, he will suspect, perhaps, that there may be reasons why he should re-examine the question. The answers to the interrogatory proposed, of those who have accepted Christianity, will differ considerably from one another. We can imagine their great diversity of character and cogency.

The first thing that occurs is, what is it to be a Christian? What is implied in the epithet by him who employs it; or what are the essential characteristics of the man who so calls himself? What does he believe or do? What does he feel bound to receive and act upon, that he may justly claim the name? Here opinions vary. The views of those who appropriate the name as to what it means or includes are far from unanimous. The little book of Viscount Stratford de Redcliffe does not profess to define the true belief of a Christian. It is rather a short summary of the evidences of Christianity. It does not explain the view he entertains of the Person and Work of Christ, but it implies what is commonly called the orthodox opinion. The author states his reasons for believing Christianity to be a divine revelation; reasons that remind us of Paley's arguments. The Archdeacon's line of thought is clearly reflected in the method pursued. According to the noble writer, the antidote to scepticism is to be found in a steady contemplation of the grand evidences to which the Christian may confidently appeal, whether they precede, accompany, or follow the period of our Lord's appearance on earth; and, therefore, he undertakes to state them in a popular form, divested of ecclesiastical or technical learning. The heads of evidence are sixteen, which are briefly illustrated in succession. These present no feature of novelty. They are the old arguments, external and internal, set forth in plain language, without respect to the critical investigations of the New Testament, which have of late turned the course of the evidences on behalf of Christianity in another direction. Such as have followed the leading of recent inquiries into the origin of Christianity and its earliest records, usually suppose that the method of Paley is now antiquated; but it is reproduced here, as if neither Strauss nor Baur had written on the New Testament. Many think that the external evidences are doubtful grounds to rely upon; and prefer to take their stand on the internal alone, that is, on the character and teaching of Jesus Christ, which have permanently and powerfully impressed the world in a way that no other moralist has approached.

The treatment which the important question has received from the noble Viscount is far from satisfactory. His whole argument is put loosely, and is so unguarded in many points as to be exceedingly vulnerable. He has not read the critical works which would have altered or modified the nature of his arguments, necessitating condensation and caution. His statements are negligent. Some are incorrect, and others will be questioned as doubtful. This is to be regretted, both for the sake of the author and his cause. That he will be the means of repressing the inordinate scepticism of the day, cannot be expected; for such scepticism is acute, critical, and awake to the results of learned inquiries in other lands as well as in England. The links of the chain of evidence which he gives have not the "strength sufficient to resist the united weights of all the doubts which cavillers and sceptics have scraped together from time to time." All that is said about the Messiah described in the Old Testament, and the prophecies relating to him, needs correction. The author does not understand the ideal representations of Messiah given by

prophets, nor the place they held in the national aspirations. He does not perceive the important modifications which the Messianic idea underwent in its adaptation to Jesus Christ and its realization by Him. He does not see that Jesus as the Messiah is a higher, nobler, more spiritual, because perfect, person, than the national conqueror whom the imagination of prophets projected into the future. And it is incautious to speak of passages in the Old Testament shadowing out, in an outline sufficiently definite, the perfect revelation to come. Careful writers have begun to see the error of putting the New Testament into the Old; for the dispensations were essentially distinct; and though the one arose out of the other, it was developed into marked contrast with its forerunner. It is curious to find the author ascribing our compulsory taxation for the relief of pauperism to the teaching of Christ; while many Christians believe that it is contrary to the spirit of His teaching, or at least that its tendency is to suppress some of the nobler instincts of humanity. Dr. Chalmers calls the law of compulsory relief for the poor "a disturbing force," which undermines every principle, whether of nature or Christianity, to the spontaneous operation of which the care of the poor ought always to have been confided. The insufficient way in which the general question is answered is evident from the introductory sentence to the heads of evidence:—"The grounds of my belief that Jesus Christ was the true Messiah are sixteen." Does the belief that Christ was the true Messiah constitute a Christian? If so, some will disavow the statement, though it has the authority of Locke, who boldly declares, "a Christian I am sure I am, because I believe Jesus to be the Messiah, the King and Saviour promised and sent by God." According to the Viscount's method of looking at the Messianic prophecies, he will find it difficult to prove the assertion. The little volume is simply a record of the belief entertained by the author, who seems to be a sensible layman, sincerely attached to the type of Christianity represented by the creeds and formularies of the Anglican Church. It is pleasing to find that he has not been carried away by the stream of infidelity. But it is less gratifying to observe him adducing the old heads of evidence without modification, though rents have been made in them that show the necessity of revising or withdrawing what has become less serviceable. Neither Paley nor Whately is pertinent in the department of Christian evidence. Other ways of presenting the grounds of Christianity must be taken to suit modern thought. When the tactics of opponents change, the weapons of defenders must change too. And if concessions be necessary, let them be freely made. The removal of some weaknesses will render what remains all the more strong.

THE DOLOMITES.

Untrodden Peaks and Unfrequented Valleys: a Midsummer Ramble in the Dolomites. By Amelia B. Edwards. (Longmans & Co.)

THE late Sir John Forbes used to say that we could never have too much of Switzerland, and added his 'Physician's Holiday' to the long list of books on that well-known country. Much more may reader and tourist of the present day aver that we cannot have too

much of the Dolomites,—the Alps of Venetia, lying far away to the south-east—a region of mystery, and of scenery which can only be described as wonderful. Garrulous Coronelli, and other old travellers, thought it horrible; even as the "Gentleman" who made the tour of England in the last century thought Derbyshire alike hideous and dangerous, and rejoiced when he came to the safe levels of Cambridge-shire. But Sir Humphry Davy discovered that the land of the Dolomites was pleasant to dwell in, and fished away his summer holidays in its rivers. He was followed by Churchill and Gilbert, whose book was for the "general reader" an introduction to a new world; and now, treading for the most part in their footsteps, comes an adventurous authoress with her story about what she and a lady companion, and the maid, did and saw among the untrodden peaks. Those who have not read the work above referred to, will find in Miss Edwards's narrative much that is new told in a light and lively style, but with a suspicion of exaggeration here and there. Perhaps this was inevitable in a tourist who burdens herself with a stock of provisions, wine, and brandy, for a journey in the Eastern Alps, as if bound for Lapland.

The ladies approached the country from the south, from the hot Venetian plain, travelling up the long picturesque slope of the Piave valley to the mountains they so eagerly longed to behold. In this part of their journey they crossed the region which has just been shaken by an earthquake, and saw the lake described in recent telegrams as "boiling." "The lake of Santa Croce," writes Miss Edwards—"Looking wonderfully like the lake of Albano, lying close beneath our feet. Great mountains, all grey and purple crags above, all green corn-fields and wooden slopes below, enclose it in a nest of verdure. The village and church of Santa Croce, perched on a little grassy bluff, almost overhang the water. Other villages and campaniles sparkle far off on shore and hill side; while yonder, through a gap in the mountains at the farther end of the lake, we are startled by a strange apparition of pale fantastic peaks lifted high against the northern horizon. 'Ecco!' says the driver, pointing towards them with his whip, and half turning round to watch the effect of his words, 'Ecco i nostri Dolomiti!' The announcement is so unexpected that for the first moment it almost takes the breath away. Having been positively told that no Dolomites would come into sight before the second day's journey, we have neither been looking for them nor expecting them—and yet there they are, so unfamiliar, and yet so unmistakable! One feels immediately that they are unlike all other mountains, and yet that they are exactly what one expected them to be."

Arrived at Cortina, the ladies alighted at the Aquila Nera, a much over-praised inn, but about which she tells a few words of truth. The fortune of that inn has been made by the incident or accident that four travellers coming there one summer afternoon, tired and travel worn, when everything looks rose-colour that savours of repose, thought it excellent. Perhaps it may be so for them who arrive on hoofs or on wheels; but a wayfarer who turns in with knapsack on shoulder finds the bread always gritty, the service tardy and desultory, and much difficulty in obtaining topographical information. For our part we prefer the Stella d'Oro, and the quiet service of the sisters Barbara. From Cortina excursions were made to Landro, in the Höllesteinertal, where the ladies found the inn occupied for

the summer by an English party and a member of the Italian Club-Alpino, who went about in a brilliant scarlet flannel blouse and high black riding boots. Was he one of Garibaldi's Redshirts? Then to Cadore, Titian's country, which has been so well described by Mr. Gilbert, and round to Auronzo and the Croda Malcora. The famous "cirque," wildly wonderful, took the beholders by surprise. Here is the view in Miss Edwards's words:—

"The green sward slopes away from before our feet and vanishes in a chasm of wooded valley of unknown depth and distance; while beyond and above this valley, reaching away far out of sight to right and left; piled up precipice above precipice, peak above peak; seamed with horizontal bars of snow-drift; upholding here a fold of glittering glacier; dropping there a thread of misty waterfall; cutting the sky-line with all unimaginable forms of jagged ridge and battlement, and reaching as it seems midway from earth to heaven, runs a vast unbroken chain of giant mountains."

Describing the Croda Rossa ten years ago, Churchill and Gilbert picture it as a "blood-stained Dolomite, for its precipitous front is streaked with the red drip of a mighty sacrifice—some veritable hecatomb—slaughtered there ages ago." Miss Edwards says, that from the awful summit, "great streaks and splashes of the same hue stream down the barren precipices below, as if some great slaughter had been done there, in the old days of the world."

There are, or were, but two side-saddles in all the dolomite country, and the ladies having got hold of these crossed the Tre Sassi pass to Caprile, and saw the sights of Val Cordevole and adjacent valleys, and climbed up two thousand feet to look at a big stone, and eight thousand to the top of a mountain, the Sasso Bianco. Considering that no traveller had ever before mounted to the monolith or the summit, the ladies may be complimented on their spirit and perseverance. The view from the stone was worth the trouble, for it "revealed a vast circular amphitheatre, like the crater of an extinct volcano, strewn with rent crags, precipices riven from top to bottom, and enormous fragments of rock, many of which are at least as big as the clock-tower at Westminster. All these are piled one upon another in the wildest confusion; all are prostrate, save one gigantic needle which stands upright in the midst of the circle, like an iceberg turned to stone."

At Agordo they were disappointed, and found it easier to order a dinner than to get one to their liking. Perhaps the stout old hostess who used to preside has retired, for in her day the bill of fare was a reality, and there was nothing to complain of except the table-cloth, which was too seldom changed.

The traverse from Agordo to Primiero is described as having occupied from half-past six in the morning to seven in the evening, about as long again as would be required by a traveller on foot, as we have proved by personal experience. We took the same villages on the way—Frassene, Gosaldo, Tonadigo; but we saw nothing of the path, which in many places resolves itself into "a mere broken staircase of wet rock," nor of the "miles of the bed of a small torrent." Neither, when we first caught sight of Primiero, did we see it at the "end of a long white road, still miles and miles away," for in half an hour we walked into the town.

It would surprise the good-natured occupants of the inn at San Martino di Castrozza to learn that their quaint old house "has a fine murderous look about it," as it surprises us to read that there was no road for carriages across the Costonzella Pass in 1872. The fact is that the road has been passable by wheeled vehicles from 1870, was available for carriages in 1871, and, in the summer of 1872, as we saw with our own eyes, was crossed by carriages every day.

Apart from these inaccuracies, and sundry slips of grammar and spelling, Miss Edwards's book may be commended to all who love mountain travel, either in theory or practice. She has a quick eye for scenery and costume, can discuss a picture critically, and set forth the merits of native artists—wood-carvers and musical instrument makers. She is herself no unworthy artist, as is manifest by the excellent engravings which adorn her narrative; they really show the character of the scenery. But we cannot help remarking that we have been many times to Predazzo, but never yet saw, looking in the direction indicated, any such background as is presented in the book.

Miss Edwards came out of the dolomite country by way of St. Ulrich—a village which, for toys and crucifixes, outrivals the Harz in its manufacture of playthings—and descended thence to the Brenner railway.

Political Essays. By Prof. J. E. Cairnes. (Macmillan & Co.)

It is only a few weeks since we noticed a collection of essays on politico-economical subjects from the pen of Prof. Cairnes. This book has now been followed by another, similar to it in form, which deals with questions of practical politics, and thus makes an appropriate pendant to the more purely scientific volume. The first collection of essays was warmly welcomed by students of political economy; the present volume appeals to a larger public, and will no doubt receive the attention it so well deserves. The subjects dealt with by Prof. Cairnes are of general interest to every one who has received as much political education as the reading of newspapers implies. The book contains essays on "Colonization," the "Revolution in America," "International Law," "Fragments on Ireland," "Our Defences," and two articles on Irish University Education. The majority of these have been in print before in various periodicals. The "Fragments on Ireland," however, are quite new to the public; as is also the second essay on Irish University Education, which was written in the spring of this year, *à propos* of the Government Bill, and of the scheme submitted to the House of Commons by Mr. Fawcett. From birth, education, and mental disposition, Prof. Cairnes is peculiarly qualified to instruct the English public on Irish questions. He has all the sympathy with Ireland which his nationality involves; he has also the knowledge which a long residence in the country imparts to a keen and critical observer; and, beside these qualifications, he has a third, an impartial and judicial temperament. There is only one subject connected with Ireland in speaking of which he permits himself to use language of strong and unqualified reprobation. He writes upon the Agricultural revolution, upon the Emigra-

tion, the Irish Cottier and Irish Landlordism, without the least tinge of passion; but in describing the arts employed by Cardinal Cullen and his party, to destroy the system of National Education in Ireland, he uses language of the strongest hostility. But surely he does well to be angry in describing such a proceeding as the following. At the time of the formation of the Queen's University in Ireland, the scheme was supported by the Roman Catholic Archbishop of Dublin, by the Catholic Primate of Ireland, and by a majority of the priests throughout Ireland. The two dignitaries just referred to died shortly after the opening of the Queen's Colleges, and both were succeeded by Cardinal Cullen, who was appointed to these offices by the Pope, after thirty years' residence in Rome as Director of the Irish Department of the Papal Government. He was animated by a vehement antipathy to the mixed system of education, and he commenced an attack on the Queen's Colleges then just opened. Prof. Cairnes thus describes the tactics of the Cardinal:—

"Scarcely had he (Cardinal Cullen) entered on his mission, when, it must be owned with true instinct, he laid his hand upon the State system of mixed education, as presenting the most formidable obstacle to his aims. He at once denounced it, alike in the higher and the primary department; and, finding the Queen's Colleges, then just opened, still struggling with the difficulties of a *début* made in the face of much carefully prepared odium, one of his first acts was to summon a Synod to Thurles for the purpose of condemning them. As all the world knows, the Colleges were condemned; but it is a noteworthy fact, as showing how entirely the course which the Roman Catholic clergy have since followed has been due to the foreign influences imported by Dr. Cullen into the Irish Church, that the condemnation was only carried by a majority of one; not only this, but—what may not be so well known—even this slender triumph was obtained by questionable means, through an accident, improved by an artifice. During the sitting of the Synod, a bishop, known to be favourable to the Colleges, fell sick: his place was at once filled by Dr. Cullen with a delegate of opposite views; the sick bishop recovered; but it was not deemed advisable to restore him to his place till the vote on the Colleges had been taken."

The assertions contained in the foregoing paragraph were not allowed to go unchallenged. In a note to the essay, Prof. Cairnes indicates the nature of the attack made upon him, and gives at length his reply to the strictures of the clerical party. So far from their being able to discredit the "sick bishop" story, discussion brings out with painful distinctness the wire-pulling which procured the decision of the Synod of Thurles.

"Had I," says Prof. Cairnes in his reply, "in writing my former paper, informed myself as fully respecting the details of these transactions as I have since done,—had I known then as much about them as I have no doubt Prof. Sullivan knew when he undertook to refute me,—I might have very materially strengthened the ground of the charge; for I might have stated that, of the three bishops who were absent from the Synod through illness, two were represented by procurators, who voted on the question of the Colleges in opposition to the views which the bishops they were supposed to represent were known to entertain."

In order to give the public a clear idea of the policy pursued by the *parti prêtre* in their opposition to the system of mixed education, Prof. Cairnes publishes an extract from a pastoral of the Bishop of Clonfert, in which the

prelate threatens with exclusion from the sacraments of the Church all parents and guardians who avail themselves of the mixed system of education. Such facts should be borne in mind in estimating the success of the Queen's Colleges. They "have succeeded not merely against the legitimate rivalry of an institution founded on different principles, but against the illegitimate and tyrannical opposition of a priesthood, who have refused to leave the decision to the unbiassed judgment of those whom the question concerned,—against an opposition availing itself of all the arts at its command for inspiring superstitious terror, of denunciation from the altar, exclusion from sacraments, in a word, of expedients resembling rather the spiritual appliances of Jesuit despots dictating to Paraguayan savages than remonstrances fitted to be addressed to reasonable and civilized men." In another page the author gives further illustrations of the spiritual coercion employed by the Ultramontane priesthood in Ireland. After detailing some of these, Prof. Cairnes concludes by saying that, "were there any need, it would be easy to fill these pages with similar brutal episodes."

It is hardly necessary to say, after the extracts we have given, that Prof. Cairnes is opposed to the policy attempted to be pursued by the Government in their Irish University Bill. He regards the problem which that Bill dealt with not only as unsolved, but as insoluble. "The essence of the measure," he writes, "is to be found in the attempt to fuse into a composite whole two mutually repugnant and incongruous elements." The Bill "proposes to bring together in the same system, and to compel to work in harmony towards a common object, two schools of educationalists who have no common object, whose ideals of education are not merely different, but essentially antagonistic and incompatible." Had this measure passed into law, Prof. Cairnes believes that as it began with the mutilation of knowledge, it would have ended with the extinction of intellectual life. With the severity of this judgment few readers, perhaps, will coincide; but before forming a hasty opinion upon it, they will do well to study the arguments by which Prof. Cairnes supports his conclusions.

One of the most interesting and instructive parts of the volume before us is, the series of short essays, entitled "Fragments on Ireland." They contain many striking examples of the injury which has been done to Ireland by former misrule. It must, indeed, be freely admitted that the course of modern legislation for Ireland has been beneficent; but the beneficence has consisted principally in undoing, so far as possible, the wrongs and injuries of the past. The penal code has been abolished: it ought never to have existed. Catholics have been emancipated: they ought never to have been deprived of civil and political privileges. The Civil Service has been thrown open to the youth of Ireland upon equal terms. Why was it ever otherwise? The Protestant Church has been disestablished. There ought to have been no occasion for the sending of this "message of peace." The Land Laws have been modified in accordance with the theory of joint ownership indigenous to Ireland: this reform was forced on a reluctant Legislature, because centuries had been spent in vain in endeavouring to enforce the English land tenure in Ireland. It must, therefore, be confessed that taking

past legislation into consideration, and weighing modern concessions against ancient tyranny, the English have not so strong a claim to the affectionate gratitude of Ireland as certain politicians would have us think. We have enumerated some of the more striking concessions of modern legislation; they resemble in many points the graceful concession of a thief who gives you back your purse while you are holding a pistol at his head. Prof. Cairnes points out another instance in which Ireland has suffered severely in consequence of the mistakes of English politicians. If the agricultural capacities of Ireland had been allowed to develop naturally, she would have been principally a grazing country. The Corn Laws, however, interfered with this natural development; by checking the importation into England of foreign corn, they gave to Ireland an immense inducement to export corn to England. "An erroneous fiscal system gave encouragement to a system of agriculture wholly unsuited to the country, but which gave an impulse to population far beyond what a natural system could support." The introduction of free trade swept away this artificial encouragement, and the country has, in consequence, gone through all the suffering and loss of an industrial revolution, involving a very large decrease in the numbers of the agricultural population. On this point Prof. Cairnes writes:—

"The famine of 1846 is commonly taken as the turning-point in the industrial history of Ireland. In fact, it has proved so, because the famine precipitated free trade; but it is not less true that free trade would of itself have entailed, though without the frightful aggravations incident to the sudden failure of a people's food, all the consequences of a permanent kind which we trace to that calamity. All the leading incidents of the industrial economy of Ireland, as it stood in 1846, were identified with the maintenance of its tillage system; and of that system free trade sounded the inevitable doom."

—A notable example this of the manner in which the consequences of a mistake live on and have to be suffered long after the mistake itself has been found out and rectified.

Many readers of the present volume, no doubt, remember the essay published in the *Fortnightly Review* during the Franco-Prussian war, called "Our Defences: a National or a Standing Army?" It is hardly too much to say that the essay ran counter to the most dearly cherished opinions of modern liberalism; that it was read by hundreds who were strongly prepossessed against the conclusions it advocated; and that it produced a modification in the opinions of the majority of those opponents who gave Prof. Cairnes's arguments a fair hearing. The essay advocated compulsory military service for home defence in lieu of a standing army. It also advised that military exercises should be introduced into schools with the view of getting a part of the needful martial training performed during the period when, for industrial purposes, time is of the least value.

There is one point which, in our opinion, Prof. Cairnes does not place in a sufficiently clear light. Our army, he reminds us, costs us 14,000,000*l.* a year; the Prussian army, which is infinitely more numerous, costs 7,000,000*l.* a year. From these facts is deduced the argument that the Prussian system must be a very cheap one. But the cheapness seems to us, to a very great extent,

to exist only on paper. For consider what the Prussian system involves. In the first place, Prof. Cairnes admits that the Prussian soldier is underpaid. Service being compulsory there is no need to pay the soldier the wages he could earn in industrial pursuits. The burden of maintaining the army is, therefore, in part transferred from the tax-payer to the persons compelled to give their services to the nation for less than they are worth. But there is another consideration, of far greater weight from the economical point of view than this, viz., the interference with industrial life, at an age when the powers of productive industry are at their highest, which the Prussian system necessitates. In Prussia, three consecutive years are taken, as Prof. Cairnes himself says, "at the most important period of life, from the proper vocation of the citizen, to be spent in the ranks of the army, followed by four years more, in which from two to three months are abstracted from useful pursuits for the same purpose." It would be altogether foreign to Prof. Cairnes's manner of writing to underrate the industrial disadvantages of this system. But in estimating the cost of the Prussian army he does not, in our opinion, bring out the fact that, in depriving more than half, and that the strongest and healthiest half, of the adult males of the nation of three years of their industrial existence, the nation loses all they would otherwise have produced during that time, and that, therefore, the whole people pay an enormous price for the efficiency of their army. So far from the Prussian system being "cheap," it is probably the most costly that has ever been devised. We are ready to admit that the cost of a military system is not the only consideration that should weigh with a nation in considering the advisability of adopting it. But do not let us adopt a system involving a pecuniary sacrifice, compared to which our present outlay of 14,000,000*l.* is a mere trifle, under the impression that we are saving our pockets. If we are going to make a gigantic pecuniary sacrifice, let us do it with our eyes open. We ought, in justice to Prof. Cairnes, to say that it is not the Prussian but the Swiss system which he urges for the adoption of this country: the military service of Switzerland involves far less sacrifice of time on the part of the citizen than that of Prussia.

There are several essays which we have been unable to notice; but we can sincerely recommend the whole volume to our readers.

NOVELS OF THE WEEK.

Lilian's Penance. By the Author of 'Recommended to Mercy.' 3 vols. (Hurst & Blackett.)

Miss Dorothy's Charge. By Frank Lee Benedict. 3 vols. (Low & Co.)

Frost and Thaw. By J. C. Boyce. 2 vols. (Newby.)

No one will regard "*Lilian's Penance*" as at all too severe, though one could wish that a little wholesome discipline of the Elizabethan kind were applied in very early life to such young ladies as seem likely to develop into Lilians. Lilian is a rather selfish and much indulged young lady, who, being nursed in a singularly sordid household,—that of a clergyman in narrow circumstances,—and there regarded in right of her good looks as the

flower of the family, and petted accordingly, is introduced to the great world of London, in a fit state of preparation for any scrape which may present itself. Her story, such as it is, is not badly told, and she is dragged through a good deal of dirt of the conventional kind. Though she goes perilously near to touching pitch, she is not utterly defiled. She only marries one man without clearing her fancy of a previous attachment to another, and deserts her young children and her home in circumstances which lead every one to suppose that she has made the irretrievable step which ruins the character of a wife. Things are cleared up in the end, and her baronet, in the present case only an ill-judging, not a vicious specimen of that eccentric class, receives back his troublesome spouse. There is a female villain in the case, who does an incredible number of mean acts of treachery, and a good many less startling characters drawn from the comfortable classes. These have their respective peculiarities, and though not very remarkable, are tolerably natural and life-like, the parson's family, though vulgar to an unusual degree, being perhaps the best. Especially Miss Ruth, with her timid, but womanly aspirations, and her kindly, though homely nature, is an agreeable study. Our objection to the story is not based on its literary character, though from that point of view it may be said that a higher theme would engender a better style of handling; but on the pandering to false taste which is shown in these ever-recurring exercises on the seventh commandment and its neighbourhood. We are not sure we would not have preferred a regular breach of the marriage vow while the author was about it—in that case the erratic Lilian might have had the excuse of passion; but the wretched tampering with morality, which makes the heroine go far enough to suggest everything that is "improper," and then draw back again to conciliate Mrs. Grundy, who pretends to be shocked, but is really only disappointed, seems to us the acme of noxious and nauseous unvarnished. A generation which prides itself upon its delicacy, but delights in writers whose object seems to be to show how extremely relative and variable are the lines which separate right from wrong, and who illustrate their theme exclusively from the supposed vicious tendencies of their married countrywomen, should at any rate cease to boast of its progress in morality. The present author can write well enough to trust to more legitimate attractions.

In 'Miss Dorothy's Charge' we have again a vigorous novel from an American hand. Though our Transatlantic friends have at present hardly any living author who can be placed in the first rank of fiction, it is remarkable what a high second-class average their novelists attain. We may, perhaps, be inclined to overrate the originality of writers who deal with a state of society unfamiliar to ourselves; but there can be no doubt of the superiority of American writers over the great and increasing mass of our own fairly successful novelists, both in skill as to the manipulation of plots and insight in the delineation of character. The present story is a success in both respects, though marred by one or two defects, to which we will briefly advert, as they seem somewhat congenial in our author's

countrymen. The style, though frequently graphic, and nowhere sullied by anything provincial, is occasionally slipshod in point of grammar. Tried by the standard of accuracy which Mr. Benedict deserves, he must be pronounced guilty, on more than one occasion, of a Thucydidean use of the figure anacoluthon. To speak plainly, he will tie up his adjectives in an emphatic position, without always considering whether there is any substantive forthcoming with which they can agree. Another, and, we incline to think, a more national blemish, is a tendency to "pile up the agony," and to treat us to long descriptions of harrowing death-bed scenes. Both Lucy and her betrayer, Philip, "take an unconscionably long time dying." Again, while noticing the national passion for titles, he himself falls into the snare, and mixes us up with much high-born English society, with whose distinctive appellations he shows himself as unfamiliar as a Frenchman. We suspect the charming Mehitable, or Hetty Flint, whose artless ambition it is to be a duchess, and who, without any sense of shame, changes her piquant name to Mabel (!), as a step to the realization of her dream, could have told him that a Lord George Wharton could not possibly be the eldest son of an earl, and is a creature as comic as "Sir Brown." To pass from these slight criticisms, which we should not have expressed were it not that the author deserves to be strictly handled, we may declare our unreserved appreciation of the more important features of the book. Valery Stuart, the heroine, "Miss Dorothy's charge," is placed from childhood in circumstances calculated to mould a character most decidedly, for good or evil. How nobly she comes out of her trials, how her sensitive spirit is braced by filial love to the most unshrinking self-sacrifice, how lofty a notion of expiation for the acts of a sinful parent animates her to the surrender of what is dearer to her even than womanly affection, are points brought out in a manner which speaks volumes for the spirit of the author. Not less delightful, though more commonplace, is the sage Miss Dorothy herself—a strong-minded woman, not less feminine than strong-minded, something like the Vermont lady in 'Uncle Tom's Cabin,' though a far more elaborate development of the best sort of American material. Stout of heart and firm of principle is that model aunt, with an outwork of hardness, which Valery has to penetrate, in order to be enriched for ever with the wealth of tenderness within. The other American ladies, who are equally well described, exhibit more or less the bad side of American education. If one may judge from novels, the best specimens of womanhood in the States owe their excellence to a Puritan leaven, in the absence of which the spirit of an aristocracy of wealth, untempered by traditional codes, shows itself in unbridled and hysterical frivolity. The type of the fashionable Marian, of Madame de Hatzfeldt, of Cecil herself, recurs too frequently in American novels to be otherwise than true to life, and would be absolutely impossible in the worst educated English coterie. This must be our consolation in reading of the portentous Countess of Aldershot, who is by no means an exaggerated caricature of a certain sort of British magnate. An admirable foil to the more serious actors is found in the inconsequent Mrs. Sloman, who has a kind of

brevet-rank as aunt (evidently our author's favourite relationship) to the worthy and long-suffering John Ford, the artist, an elderly and faithful friend the detection and well-deserved reward of whose attachment by Valery is one of the best bits of tender humour in the tale. When we add that there is plenty of counterplot, much change of scene among localities evidently familiar to the author, some glimpses of American country life, which always interests an Englishman, and throws the true light on a claim of kindred which sometimes seems far-fetched, we trust we have said enough to recommend this novel to our readers.

'Frost and Thaw' is the well-intentioned but very foolish work of a High Church clergyman, who is much scandalized at the lay impropriation of tithes, which he considers to belong, by right divine, to the parochial clergy. Would he be surprised to hear that the whole of our present system is a direct legacy from the Roman Catholic Church, who first diverted the ancient tenth to ecclesiastical pockets exclusively, leaving the poor dependent on ecclesiastical charity for their share, and then, by the appropriation of the great tithes to the monasteries, left the parochial clergy in their comparatively impoverished condition? We may feel little sympathy with those rich laymen who, while drawing good incomes from parochial sources, feel no moral obligation to provide for parish requirements; but it is as well that the origin of our anomalous system should be fairly stated, and that ignorant readers should not be induced to believe that this form of property has its source in Protestant sacrilege. For the rest, Mr. Boyce's story is neither very bad nor very good. A strong line is drawn between the knaves and the fools, into which two classes the characters are exhaustively divided. Our author is quite right in attacking the selfishness of the luxurious, and the absurd disproportion between the sums devoted to ostentation and those grudgingly given to philanthropic objects; but we doubt whether we should quite trust him to reform the world, and we think the few virtuous people whom he holds up to us as examples would be none the worse Christians for a little political economy.

SCHOOL BOOKS.

- History of England.* By Edith Thompson. (Macmillan & Co.)
A History of England for Junior Classes. By L. Schmitz, L.L.D. (London and Glasgow, Collins, Sons & Co.)
An Elementary History of England. By C. S. Dawe and W. Lawson. (Cassell, Petter & Galpin.)

MISS THOMPSON'S little book, which has been edited by Mr. Freeman, is deserving of high praise. We do not agree with all the writer's views; but, upon the whole, this manual is the best sketch of English history for the use of young people that we have yet met with. Dr. Schmitz's volume is sensibly written, although, perhaps, the author has adopted too often views that are hardly accepted now-a-days. Messrs. Dawe and Lawson conclude their book with those absurd eulogies of the present day, which are too common in so-called histories, as if gas, telegraphs, and photographs had brought in the millennium. Indeed, the authors exhibit throughout a vast capacity for platitudes, a failing from which Dr. Schmitz's pages are laudably free. The hideous illustrations which disfigure his volume are, we suppose, due to Messrs. Collins.

Longmans' Shilling School Series, 1873.—Milton's 'Areopagitica,' with Notes, for the Use of Schools. By T. G. Osborn, M.A.—Shakespeare's Comedy of the Two Gentlemen of Verona, with Notes, Critical and Explanatory. By the Rev. John Hunter, M.A.—Shakespeare's Comedy of Measure for Measure, with Notes, Critical and Explanatory. By the Rev. John Hunter, M.A.—Shakespeare's King Henry VI., Part I., with Notes, Critical and Explanatory. By the Rev. John Hunter, M.A.

MR. OSBORN is not one of those modernizers who spoil the history of the English language and its pronunciation by printing Milton's words in the spelling of to-day. He rightly prints them as Milton did, and his book will, consequently, not mislead boys as to the facts they are set to study; but we fear that his statement that Milton pronounced *-ness*, *-lesse*, as two syllables, will mislead them, for those endings often occur before a vowel following, and elsewhere where to pronounce them spoils the rhythm of the sentence. Still, Mr. Osborn has taken pains with his work, and produced a good and handy edition of Milton's noble treatise.

We wish we could think that Mr. Hunter had taken moderate pains with his editions. His Introductory Remarks to the three plays take up about three full pages; and 'Henry the Sixth, Part I.,' has none of the 'Remarks of Various Authors' that are bundled into the other two little books. The forged entries in Mr. Cunningham's edition of the 'Account of the Revels at Court' are given as the authority for the production of 'Measure for Measure' at Whitehall, on December 26, 1604, though the forgery was exposed in the *Athenæum*, the *Daily News*, &c., in June, 1868. The lines are not numbered; there are no references to Mr. Abbott's 'Shakspearian Grammar' for constructions, &c., and the inveterate paraphraser, who has spoilt so many a fine line, creeps out in such notes as this: to "Vail your regard"; Vail, Condescend to direct," &c. Oh dear!

The Narrative of Odysseus (Homer's Odyssey). Books IX.—XII. With a Commentary, by J. E. B. Mayor, M.A. (Macmillan & Co.)
Second Easy Latin Reading Book. By E. Fowle. (Longmans & Co.)
Latin Prose through English Idiom. By E. A. Abbott, D.D. (Seeley, Jackson & Halliday.)
A First Latin Grammar. By T. White, LL.D. (Same publishers.)

THESE four volumes do not need detailed notice. Mr. Mayor has unfortunately left his notes unfinished. It is a pity that Mr. Mayor should, with all his industry, possess so little steadfastness of purpose. With his learning and scholarship, he ought surely to give some one complete work, and not a number of fragments. The plan of Mr. Fowle's 'Reading Book' is good, and the execution satisfactory. Mr. Abbott's little work is more to our taste than any other volume we have seen of Messrs. Seeley's "School Books." It ought to prove most useful, but the compiler might as well have acknowledged how much it owes in plan to the tables of differences of idiom in Kerchever Arnold's books. We do not see any feature in Mr. White's Grammar sufficiently novel to justify its existence.

Hachette's French Reader. Modern Authors. Vol. II.—Paul Lacombe, *Petite Histoire du Peuple Français*. Edited by Jules Bué. (Hachette & Co.)
Fables de La Fontaine. Edited by F. Tarver, M.A. (Same publishers.)
Hachette's Children's Own French Book. By P. H. E. Brette, B.D., and G. Masson, M.A. (Same publishers.)
Class-Book of Comparative Idioms. By J. Bué and W. C. Sanders. (Same publishers.)
Exercices sur les Formes Idiomaticques Comparées. (Same publishers.)

ALL these books are excellent. The notes to the 'Fables of La Fontaine' are just what they should be. The exercises on 'Idioms,' will, we trust,

supersede those unnatural absurdities that, under the name of "dialogues," have long been the plague of schoolboys and schoolgirls.

The Practical Linguist—French. By D. Nasmith, LL.B. 2 vols. (Nutt.)
French: Forty Progressive Exercises. By D. Nasmith, LL.B. (Same publisher.)
Practical German Grammar. Course I. By J. Maier, Ph.D. (Collins, Sons & Co.)
Scenes from Euripides—The Electra. Rugby Edition. By A. Sidgwick, M.A. (Rivingtons.)

THE remarks we made upon Mr. Nasmith's Introduction to German apply also to his French Grammar and Exercises. It is possible to acquire some knowledge of French by his system; but the same thing may be said of other systems. Dr. Maier's Grammar is not worse, perhaps it is a little better, than most of its rivals; but it would be well if the teachers of modern languages paid more attention to the results attained by comparative philology. Like the other volumes of his series, Mr. Sidgwick's 'Electra' is excellent.

OUR LIBRARY TABLE.

MR. BARRY has chosen an appropriate moment for the promulgation of his chatty little volume, *Sporting Rambles and Holiday Papers* (Routledge & Sons). When fashionable London is beginning to be exhausted by the round of pleasure, and hard-working men are beginning to think of the moors and streams, it is pleasant even to taste a faint reflex of rural enjoyment in the jaunty pages of our cheerful friend. Within the compass of his volume Mr. Barry manages to take us in the spirit far a-field. We may shoot snipe in the west of Ireland, with bold Mat Savage for our guide; we may stroll along the brooks of Hertfordshire, and take our ease in pleasant rustic inns; we may go down to the sea in yachts, or watch from the land, like the Roman poet, the perils of an Irish boat-race; we may listen to fairy stories by the yard, and swallow wild feats of coursing by the mile. If old disciples or young aspirants in sporting lore, we may gain many a sagacious hint from a practised brother of the craft; if sedentary sceptics, we may hear the best arguments for our national pastimes urged forcibly by one who is not only a sportsman, but a philosopher. To such would we especially commend the very readable little essays on the subject, which form about a third of the volume, and particularly suggest for their attention, 'The Claims of Sport on Art,' and 'The Encouragement of Democratic Pastimes.' Very sturdily and rationally does our author combat the heresy that there is anything necessarily brutalizing or lowering to taste or intellect in the mimic warfare of the chase; moderately and forcibly does he uphold the claims of physical education on those who must preserve their brain in physical good order; wisely does he advocate the extension of innocent out-door recreation to the less favoured by fortune of our countrymen; and not uncalled for are his warnings to the luxurious of the moral dangers of physical effeminacy. Absinthe and stays, we trust, are still exotics amongst us, but there are sufficient indications just now of the dangerous side of our increasing cosmopolitanism, to render a word on this head highly profitable. For the purely practical portions of the book, we may say that there are no sensational episodes to thrill the uninitiated with wonder. The papers here collected are simply chatty notes of everyday British experiences, principally of the wilder sort of shooting on Irish rivers and moors. Of Scotland there is little mention, nor does Mr. Barry condescend to record large lists of casualties in over-stocked southern preserves. His volume is the work of an honest and an ardent sportsman, candid enough to record failures as well as successes, and is notable principally as the work of a man with a leading idea, who has not allowed it to contract his sympathies or narrow his powers of observation.

In the *Lectures on the Pentateuch and the*

Moabite Stone, published by Messrs. Longmans, the Bishop of Natal has tried to present to English readers, in a compact and readable form, the main results of the criticism of the Pentateuch conducted by himself and others in recent times. Having laboured for the last ten years in investigating the Pentateuch and Book of Joshua, endeavouring to separate their sources and to discover both their ages and credibility, the author hopes that the outcome of his work may be found useful to teachers in day and Sunday schools, if offered to them in a plain style, unencumbered with the technicalities of learning. The six parts already published, and the seventh, which is yet to appear, are here condensed into a series of popular lectures. The volume consists of twenty-six short discourses, followed by three appendices. The author adheres to the well-known views already set forth. He has laboured earnestly and conscientiously in the field of biblical criticism, aiming throughout at minute accuracy. He is master of all the materials, familiar with the latest researches of other scholars, constructive as well as destructive, reverent and bold. The volume demands an attentive perusal on the part of all who are anxious to have an intelligent apprehension of the primitive Hebrew records. We do not presume to think that they will concur in the Bishop's views. Nor is it likely that even such as have devoted themselves with learning and critical ability on a level with his, will approve of all his hypotheses. But the post-Mosaic date of the documents has received from the hands of Dr. Colenso proofs and confirmations which appear irresistible. The gradual origin of the sources, written and oral, incorporated in the Pentateuch and Joshua, will be less questioned henceforward. The services of the Bishop will be acknowledged by scholars, and will benefit intelligent readers generally. We regret to see some crude opinions put forward by the author; but these will be corrected by those who do not push their criticisms to that extreme length which he does under the influence of a few injudicious seekers in the province of the higher criticism. The judgment of the Bishop cannot be commended on all occasions: although he is pertinacious in abiding by conclusions once adopted. In the present volume some weak utterances about the Moabite Stone may be detected. He should have left the topic unnoticed, especially as he does not know the best literature relating to it.

Sermons Preached in Country Churches, by the Rev. F. D. Maurice (Macmillan & Co.), may be safely recommended to the late Professor's many admirers. They are simple, yet marked by the author's usual eloquence and fervour.

MESSRS. LOW & Co. have sent us some continental guide-books by Mr. C. B. Black. Among the countries included are France, Belgium, Holland. The volumes are tolerably well arranged, and the maps are fairly good; but, on the whole, the author has tried to go over too much ground. We have also received a new edition of Baedeker's *Guide to Southern Germany and the Austrian Empire*.

We have to acknowledge the receipt of *The Insurance Register*, 1873, by W. White (C. & E. Layton), and *The Insurance Blue Book for 1873* (Murby).

We have on our table *A Medical Handbook for Mothers*, by A. C. Pope, M.D. (Turner),—*Cornwall's Tragedy, Le Cid*, translated into English blank verse by W. F. Nokes (Hachette),—*Shakespeare's Comedy of All's Well that Ends Well*, edited by the Rev. J. Hunter, M.A. (Longmans),—*Analysis of Roman History*, by W. C. Pearce (Longmans),—*Philip's Handy Atlas of the Counties of England*, by J. Bartholomew (Philip),—*Beeton's Pictorial Speller* (Ward & Lock),—*New Zealand*, by A. Kennedy (Longmans),—*University Education for the Guidance of the Church*, by a Monk of St. Augustine's, Ramsgate (Washbourne),—*Five Hundred Abbreviations made Intelligible* (Routledge),—*The Lincoln Stamp Album and Catalogue* (Lincoln),—*Our Favourite Nursery Rhymes* (Warne),—*Gutta Percha Willie*, by G. M'Donald (King),—*Knocknagow; or, the Homes*

of *Tipperary*, by C. J. Kickham (Dublin, Sullivan),—*Poems*, by the late John Williams (Sotheman),—*Summer Shade and Winter Sunshine*, Poems, by R. M. Kettle (S. Tinsley),—*Essays, Biblical and Ecclesiastical*, by the Rev. H. Burgess, LL.D. (Longmans),—*The Science of the Invisible and Visible*, by C. C. (Calcutta, Rozario),—*The Thirty-Nine Articles of the Church of England Explained*, by the Rev. R. W. Jeff, D.D., edited by the Rev. J. R. King, M.A. (Rivingtons),—*The Permanence of Christianity*, by J. R. T. Eaton, M.A. (Rivingtons),—*Les Origines de la Terre et de l'Homme d'après la Bible et d'après la Science*, by l'Abbé J. Fabre d'Envieu (Williams & Norgate),—*Scènes de la Vie Militaire en Russie*, by Prince J. Lubomirski (Paris, Didier),—*Le Dernier Abbé de Cour*, by H. Bonhomme (Paris, Didier),—*Linda*, by the Comtesse de Mila (Paris, Didier). Among New Editions we have *A Treatise on the Continued Fevers of Great Britain*, by C. Murchison, M.D., LL.D. (Longmans),—*Outline of the Method of Conducting a Trigonometrical Survey*, by Lieut.-Gen. Frome, revised by Capt. C. Warren, R.E. (Lockwood),—*Political Economy*, by G. P. Scrope (Longmans),—*History of the Burgh of Dumfries*, by W. McDowall (Edinburgh, Black),—*Cuba with Pen and Pencil*, by S. Hazard (Low),—*Five Years in an English University*, by C. A. Bristed (Low),—*The Money Market*, by a City Man (Warne),—and *Geschichte der Deutschen Dichtung*, by G. G. Gervinus, edited by K. Bartsch, Vol. III. (Williams & Norgate). Also the following Pamphlets: *The Lord Chancellor and the Wife's Sister Bill* (Wilson),—*Proportional Representation*, by S. D. Horton (Philadelphia, Penn Monthly Association),—*The New Law of Gravitation and New System of Natural Science*, by R. Mansill (Rock Island, Illinois, Daily Union Office),—*The Training Examiner in Grammar and the Analysis of Sentences*, by W. B. Morgan (Longmans),—*Facts and Suggestions for the Holders of Ordinary Shares in the Sambre and Meuse Railway*, by One of Themselves (Wilson),—*European Child-Life in Bengal*, by J. Fayrer, M.D. (Churchill),—*The Humby Election*, by G. Fraser (Trübner),—*The Golden Path*, a Poem, by I. Stuart (S. Tinsley),—*Some Thoughts on Free-Will*, by W. Sweetman, B.A. (Dublin, Hodges & Foster),—*Die Gräfin Lichtenau*, by A. Haeger (Leipzig, Klinkhardt),—and *Ueber Volksbildung und Rechtsgleichheit*, by Dr. G. Hirth (Leipzig, Hirth).

LIST OF NEW BOOKS.

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 Tate's *Surcharged and Different Forms of Retaining Walls*, 2/ Wallis's (G.) *Language by Touch*, 12mo. 1/ bds.

A SHAKESPEARE STUDY.

THE phrase, "race of night," which occurs in 'King John,' act iii. sc. 3, line 39,—

Sound on into the drowsy race of night,—

remains, I believe, as yet unexplained. A century and a half ago Theobald puzzled over it to little or no purpose. A patient and scrupulous collator of texts, and most meritoriously zealous for minute accuracy, he was not the man to divine the secret of genius, or to detect beneath the veil of a common phrase the sudden splendour of imaginative creation. Subsequent editors have made various attempts to solve the difficulty; but the editors of the "Cambridge" and "Globe" Shakespeare have still to acknowledge that the line is "one of the passages in which the text is corrupted in such a way as to affect the sense, and of which no admissible emendation has yet been suggested."

Fortunately, there is no variety of readings to perplex us. The line stands as above quoted in the first and other folios. The first business, therefore, of the critic is *interpretation*; and not until that is found to be impossible has he any right to venture on *emendation*. Johnson, in the Preface to his edition of Shakespeare, setting forth the necessary qualities of an editor who has to deal with a corrupted piece, notes that "he must have before him all possibilities of meaning with all possibilities of expression." Tried by this canon the editors of Shakespeare, with reference to the phrase now under consideration, have failed. For there is one possible meaning which, so far as I have been able to ascertain, has not presented itself to any of them.

The discussions on the line have revolved about three points, the words "on," "into," and "race." Whether "on" is the preposition (as adverb), or the numeral "one"; whether "into" should be "unto"; and whether "race" is a misprint for some other word, and if so what. Much of what has been written about the first two points is sadly trivial and childish. Positive proof that "on" is here the numeral is not to be had; but no solid objection to it has been put forward, and the balance of probability, having regard to spelling, pronunciation, and Shakespearean usage, is, I think, in favour of it. (Cf. 'Hamlet,' act i. sc. 1, &c., and 'Henry the Eighth,' act v. sc. 1.) On the second point, "into" or "unto," no word is necessary, seeing there is no radical difference between them. The third point is the word "race." I agree with Mr. Staunton that it is "the main pose in this troublesome passage." If we may rely on the 'Concordance' of Mrs. Cowden Clarke, this word occurs fifteen times in Shakespeare's plays. There appears to be no difficulty of interpretation in any case but this. No help towards its meaning here

is furnished by any of the other passages. Is it then an error of the copyist or of the press? My own opinion is that there is no error, no need for emendation; but that we have here a unique usage of the word by the poet in a sense established and well known. The only important emendation suggested, I believe, is that of "care" for "race"; and this is accepted by Collier, Dyce, and Staunton, and by a recent German translator in the Hildburghausen edition of the plays. It is purely conjectural, and has not won general critical approval.

Among the meanings of the word "race," I find "swift current," "rapid tide-way": examples of which we have in the local designations, "Pentland Race," and "Race of Alderney," and in the compounds "head-race" and "mill-race." I have found no hint in any edition of Shakespeare, nor in any glossary to his plays of this meaning. I have not personally examined all of them, but I have looked at a sufficient number of good editions to be reasonably satisfied that it has not been thought of. In some of our most useful English dictionaries it is not noticed; *ex. gr.*, it is not in Bailey, nor in Richardson (either 4to. or Svo. edition), nor in Smart's revision of Walker. It is given in Jamieson's Scottish Dictionary, in Webster's, in Hensleigh Wedgwood's, and in Latham's edition of Johnson. The question then is—Has Shakespeare in this single instance made use of the word in this sense?

The passage of the play in which the phrase "race of night" occurs, is one of the most powerful delineations which Shakespeare has given us of the workings of conscience in a guilty man. King John has just taken prisoner his young nephew, Arthur, whose titles and "majesty" he has usurped, and who lies "like a serpent in his way." The "first motion of a dreadful thing," the "horrid suggestion" of the murder of his innocent child-rival, has thrown his mind into a state of hideous perturbation. He would fain entrust the "acting" of his dream to his confidential friend, Hubert. They two, after the hot day and the hotter fight, stand apart on the plain before Angiers,—the mother-queen Elinor having drawn Arthur away a little distance,—and the king would pour his thoughts into his friend's bosom. They are too foul for utterance. He attempts by subtle winding approaches to reach the point he dare not go straight to, again and again, in vain. Imagination is aroused to abnormal activity, and with its terrific, almost preternatural, force plays the part of the ally of Conscience. The man, full of his dark desire and intent, sees about him the "proud day attended with the pleasures of the world," and feels that this is no fitting environment or audience for such word as he has to say. Awed and silent for very shame in the presence of the sun, he fancies that he should be brave in the dark. In instantaneous contrast to daylight and the populous world, imagination depicts the night, the vast envolving dark, still and dread, but also full of life and movement; not enfolding the earth like a cloak, but sweeping on and round it like a mighty current. The sense of solitude and of security from unwelcome listeners is immeasurably intensified by the one tone of the midnight bell, which goes pealing forth, far-penetrating, into the dull, inattentive night-stream flowing over him. Such significance I find in this famous line. So magnificent the imaginative conception which it seems to me Shakespeare, with his omnipotence of wit, his unique mastery of phrase, has condensed for us into so tiny a point, so brief an expression, "the drowsy race of night."

I do not know whether the literature of the sixteenth century, especially the works of Shakespeare's contemporaries, furnish other examples of the use of the word "race" in the same sense. That it was so used as early as the fourteenth century is shown by a citation in Wedgwood's Dictionary from Barbour, the Scottish poet:—

Thair rayst saille and furth thair far,
 And entrit som into the race
 Quhair that the streamys sturdy war.

In illustration of the epithet "drowsy" as applied

to the celestial movement, it is, perhaps, worth while to cite a couplet from the Earl of Stirling, a contemporary of Shakespeare, who in his 'Domesday' writes—

The heavenly bodies as grown now less strong
Doe seeme more slacke as weary of their race.

I will only add that in one of the most recent German translations of the play of 'King John,'—a surprisingly accurate and vigorous one by Otto Gildemeister, forming a portion of the Bodenstedt edition,—the line I have discussed is rendered,—

Dareintönt in den trägen Lauf der Nacht.

W. L. R. CATES.

THE REV. JULIAN YOUNG.

At the close of a three weeks' visit at the Baroness Burdett-Coutts's, in Stratton Street, the only son of Charles Young, the tragedian, on Thursday, the 3rd instant, expired, rather suddenly. A couple of years have scarcely yet elapsed since he made his first and last attempt at authorship. It was sufficiently modest, but it was also eminently successful. His work consisted of a charming little memoir of his father, extending to no more than four chapters, followed by sixteen other chapters taken from the Diary of the biographer. The life comprised within it not only the prettiest of love-stories, but a very romance in miniature. The journal itself was an entertaining medley of anecdotes and humorous sketches of character. The love-story was that of the author's father and mother—the latter of whom died at the age of twenty-one, ten days after giving birth to their only child, while her bereaved husband expired exactly fifty years afterwards, at the age of seventy-nine, almost the last words that fell from his lips being, "Thank God, I shall soon see my Julia!" The romance in miniature was the history of the writer's maternal grandfather, Gaspar Grimani, the last descendant, or sole surviving representative, of one of the haughtiest and noblest houses of Venice—one of higher antiquity even than the Dandolo and the Foscarini. For, while Charles Young, the actor, could only lay claim to being the son of an able but disreputable surgeon of London,—resembling in character Dr. Firmin, the father of Mr. Thackeray's Philip,—the tragedian's wife came of a race that centuries before had given five Doges to the Venetians, and countless Cardinals to the hierarchy of Rome. This curiously assorted pair were first brought together as Romeo and Juliet on the stage of the theatre at Liverpool. The one offspring of their marriage, Julian Charles Young, was born at Liverpool on Sunday, the 30th June, 1806. At the time of his death last week, consequently, he had just completed his sixty-seventh year. For ten years together, until he had reached the age of fifteen, he was educated at a private school in Clapham, presided over by Dr. Charles Richardson, the lexicographer. There he numbered amongst his schoolfellows Charles Mathews, afterwards, and happily still, famous as a comedian and son of a comedian, as well as the late John Mitchell Kemble, the son of Charles Kemble, and himself distinguished as one of the most eminent masters, in his day, of Anglo-Saxon literature. During the October of 1821 he went up to St. Andrews University. Before that step was taken, Sir Walter Scott was consulted as to its advisability. On seeing the boy, and asking his name, the still only suspected author of 'Waverley' was so struck with its novelty and euphony, that he exclaimed, "What a capital name for a fiction!"—very soon afterwards dubbing as Julian the hero of his next romance, 'Peveril of the Peak.'

The strangest of Young's recollections of the Scottish University was the one relating to the very Professor who excited his liveliest admiration. He remembered, in regard to Dr. Chalmers, that he gazed upon his pupils with fish-like and utterly meaningless eyes, even when his eloquence rose to sublimity. It was in 1825 that Young was entered as an undergraduate at Worcester College, Oxford. As his removal to St. Andrews had taken place under the advice of the Great Unknown, his advancement now to the English University was

secured through the personal intervention of the Duke of York. Charles Young having met the latter one day when out riding, and having then incidentally mentioned his wish in regard to his son, the Heir Presumptive rode off at once to the Prime Minister, Lord Liverpool, and afterwards to Sir Robert Peel, at Whitehall, between the two settling all difficulty in the matter off-hand. On the 17th of December, 1827, Julian Young took his degree of B.A. While travelling up the Rhine in the autumn of the following year, he made the acquaintance, at Rosenberg, of Coleridge and Wordsworth. His first view of each, before he knew who they were, was eminently characteristic. Wordsworth appeared before him as a tall, hale-looking man, in a broad-brimmed wide-awake and a brown holland blouse, carrying tenderly in his hand a sprig of apple-blossom, the stalk of which was overgrown with lichen. Coleridge, dressed in shabby black, and hugging under his arm a big folio, rapt in his own meditations, shuffled to and fro by the hour in down-trodden slippers.

Julian Young was ordained on the 24th of July, 1830. Three months afterwards, on the 31st of October, he was appointed the Sub-Chaplain at Hampton Court Palace. By the autumn of 1833 he had been nominated Curate of Ampton, and scarcely a year afterwards, by the then Chancellor, Lord Brougham, was presented with the living of Baston, near Market-Deeping, in Lincolnshire. By the following November he had made good his position there for many years among his parishioners. Some of them he has since sketched, alternately pen and pencil in hand, with surprising humour. Conspicuous among these are certainly two who stand out on the printed page—here in the picture, here in the letter-press—with admirable verisimilitude: "Old Jeffries," who had for years carried out the elder Mr. Weller's threat of keeping a pike, and William Hinton, the simple-minded parish clerk, with the port of a bishop, whose unsophisticated innocence was such that he blushed when he found himself, for the first time in his life, in a room with some ladies in evening dress; and whose untutored Latin was so lax that, besides signing himself "Gulielmus Hintonensis, Rusticus Sacrista," he addressed the Vicar's wife as "Charus Domina." Leaving Baston at length, the Rev. Julian Young went as Rector to Ilmington, in Warwickshire. The Evening Readings he then instituted, with such brilliant success, in the humble schoolroom at Ilmington, set the example to the Penny Readings that afterwards became so popular in all parts of the country. Not long since he resigned his place there to his son, and settled down at Torquay. At the beginning of this year he was with Lord Lytton up to within an hour of his death. His own demise, so soon afterwards, was in no way expected. Writing to a friend exactly two months (to the very day) before it occurred, and referring to their next meeting, he said, "I hope that may be soon, for I think a few weeks, D.V., will see me in London."

The Journal of this bright and genial humorist, which has already been published, closed abruptly under the date December, 1870. What even there appeared was evidently fragmentary. Now that the good life itself is closed, it is to be hoped that something more may yet be issued from the press of Julian Young's animated recollections.

THE INTELLECTUAL CENTRE OF ITALY.

ON the removal of the capital to Rome prophets of evil were not wanting to foretell that soon grass would be growing in the streets of Florence, and all local progress be at an end. To such predictions Peruzzi, our energetic and intelligent Syndic replied by the assertion that Florence should be made the Athens of Italy. And, under his auspices, and with the earnest co-operation of resident Professors, among whom are to be found some of the greatest that Italy possesses, our city is in a fair way to become really and truly the intellectual centre of Italy. After prolonged and fiercely-fought Parliamentary debates, measures have been

carried which have initiated important reforms in our Istituto Superiore,* which now ranks above all other Italian universities, without, however, lowering their status. Students, having concluded their University career, come here to qualify for Professorships and pass scientific examinations, degrees conferred by this Istituto taking precedence of those granted by Pisa, Bologna, &c.

At present the Istituto Superiore only comprises three sections, i.e., Medicine, Natural Science, and Philosophy, but these naturally embrace a very wide range of study, and it is hoped that shortly the number of Professors (now about forty) will be increased, and Jurisprudence and Literature added to the curriculum.

When the question of raising the rank of this Florence Istituto was first mooted, there was a great outcry, and no little opposition from Pisa, Bologna, and other seats of Italian learning; but that is gradually abating, and the claims of Florence to become the intellectual centre of Italy, are beginning to be tolerated, if not, as yet, universally recognized.

One great feature in the scheme of reforms of the Istituto Superiore is the admission of foreigners to compete for the Professorships. Already a distinguished professor has been invited from Vienna to fill a vacant chair, and it is hoped that these liberal measures will in time tempt learned men from all countries to fix their abode in Florence. No petty jealousies are to be allowed to impede the march of improvement; all enlightened Italians acknowledging the necessity for the importation of a vigorous foreign element in certain branches of science. The only serious obstacle is the scanty rate of emolument offered to Professors, none receiving more than 5,000 francs per annum.

One of the foremost promoters of this new order of things is the gentleman who fills the chair of History, Prof. Pasquale Villari (at one time a member of the Government), whose powerfully written work on 'Savonarola and his Times' gained him a European reputation some years ago, while his recent pamphlet on the Social Question in Italy, with its clear-sighted exposition of existing evils, and their true remedies, affords an additional proof, were it needed, of the intelligent patriotism of this persistent champion of educational reform: educational reform, in its widest bearings, from the establishment of Kindergarten for the poor of Florence and Naples, in the teeth of virulent clerical opposition, to the insurance of solid efficiency and thoroughness in the highest grades of university training. Prof. Villari's present course of lectures on Italian History, showing the causes of the decay of liberty in the Middle Ages, is eagerly followed by a large concourse of students; and a sprinkling of outsiders, chiefly English and American, regularly attend these interesting lectures, in spite of the early hour at which they take place.

All lectures at our Istituto are free to the public, a peculiarity much disliked by certain of the Professors, who contend that it is impossible not to be more or less influenced by your audience, and that it is difficult, before a mixed one, to say all that you wish to your students with whom you are acquainted. It may be so, but from the point of view of the public this distinguishing feature of the Florence University is an immense boon, a notable addition to the other intellectual resources of our city. For among the sixteen Professors who give these public lectures, there are, besides those whose fame extends beyond their own land, such as the great botanist Parlatore, Villari the historian and publicist, De Gubernatis the philologist, Schiff the anatomist, and Mantegazza the physiologist, several others whose names, in countries where intellectual matters are held in higher general esteem than here, would be on all men's lips. Of these the most prominent is the professor of Latin language and literature, Signor Gaetano Trezza, a man endowed by nature

* The annual expenses of this University are never less than five hundred and forty thousand francs. Its governing body is composed of six members, of whom three are nominated by the Government, two by the City, and one by the Province.

with a fiery eloquence and a faculty of investing with a poetic halo what in some hands would be the driest bones of dead knowledge, that fairly holds his audience spell-bound. A grand voice, capable of every inflection necessary to the expression of every emotion, a memory worthy of a Macaulay, and a range of reading supplying him with an inexhaustible fund of illustration, are the gifts that combine to make Signor Trezza a truly wonderful lecturer. Without a single note or memorandum, he pours forth in a torrent of well-chosen words learned disquisitions on the Latin writers, and proffers careful analyses of the profoundest subjects in the guise of brilliant improvisations. His last year's course, 'On the Satirical Poets of the Roman Empire,' afforded him scope, not only for a critical examination of the merits of Horace, Juvenal, &c., for the lucid exposition of the views of their ancient and modern commentators, but also for the use of the inborn dramatic power, by means of which, with a few sentences, a few rapid gesticulations (for his hands are nearly as eloquent as his speech), he, as it were, built up before you some scene of Roman life. Now the tyrant amid his courtiers,—now the fawning, famine-pinched parasites,—now the reckless luxury of Imperial Rome,—all in turn were brought vividly before your eyes. Half-a-dozen words and a wave of the fingers, and you positively seemed to see that huge pyramid of Roman society, with its wide basis of groaning slaves, its insolent splendour, and deep degradation.

This year the Roman Theatre forms the subject of Prof. Trezza's weekly lectures; and the crude Fescennini—those embryos of dramatic composition—have been pegs on which to hang luminous descriptions of the Greek drama and its influence on the Roman. Seneca's tragedies have given him an opportunity of bursting into an eloquent panegyric on Shakespeare, who, he says, was the first to succeed in what Latin authors in vain attempted—Roman historical drama. His interesting analysis of the causes of such failure is too long to be given here.

Men of learning and scholarship abound in Italy; and yet so crass is that general ignorance which Prof. Villari and his fellows are labouring to remove, so limited the reading public, that this same Prof. Trezza, one of the best Latinists in Italy, who wields his pen as brilliantly as his tongue, only received the sum of 300 francs for five years' copyright of his 'Critical Essays on Lucretius.' His recent work on the Odes of Horace is cited by scholars as a model of erudite criticism, and has been adopted as a college class-book. L. M.

TYNDALE'S VERSION OF THE NEW TESTAMENT. Cotnam, Bristol, July, 1873.

WHAT editions are there of the New Testament of Tyndale's version, and where are they? It is well known that copies of these New Testaments are rare and difficult of access. Some, being in private libraries, have not been fully catalogued and described. The rarity and extreme difficulty of comparison may have discouraged the attempt. Of some editions a perfect copy is not known. I am now engaged in making a catalogue and a bibliographical description of all that I can discover. There are imperfect copies of the New Testament of Tyndale's version, which differ from all those which have been catalogued, and yet have never been described. I have six such New Testaments, and I shall give a notice of some others I have seen.

My object is to ask librarians and possessors of copies to do me the favour to inform me what copies they have of known or undescribed editions.

I have received much kind and valuable assistance from many librarians, noblemen, and gentlemen, owners of New Testaments by Tyndale, and but for such assistance I could not succeed.

I wish particularly to learn where copies of the following editions are preserved: the edition having on the second title "Finished 1535," with the first title or preliminary leaves; the octavo 1536, Wilson's No. 1, a copy with title; the 1548, a small size by Jugge; the 1552, also a small size by Jugge; the 1550, by Froshover, Zurich; the 1565, by R. Watkins; any edition supposed to be

1561. I shall be greatly obliged for information as to these or other editions, and for the offer of any for sale.
FRANCIS FRY.

DE QUINCEY'S WORKS.

To some of your readers it may not be an uninteresting continuation of the correspondence relating to De Quincey, to hear of some of his writings not yet published as part of his collected works. I therefore subjoin a list of some of them. I do not intend my enumeration to be exhaustive; in fact, it is not so, as I very well know. 1. There is the German hoax, with the English hoax on its back, 'Walladmor, freely translated into German from the English of Sir Walter Scott, and now freely translated from the German into English,' 2 vols. 8vo., Taylor & Hessey, 1825. 2. 'Klosterheim; or, the Masque, by the English Opium - Eater,' 1 vol. 8vo., Blackwood, 1832. 3. 'The Logic of Political Economy, by Thomas De Quincey,' 1 vol. 8vo., Blackwood, 1844.

Coming now to magazine articles, there are, in the *London Magazine*, 1820-5, 'The Last Will and Testament,' 'The House of Weeping,' from Richter, and a critique on 'Hill's Plans of Education,' &c. There is an article on Goethe besides that in Vol. XII. and that in Vol. XV., which appeared in some magazine before September, 1824. In the *Edinburgh Literary Gazette* (1829?) there is, amongst other articles by De Quincey, one on his friend Prof. Wilson. All these are, beyond doubt, De Quincey's. There is good reason to believe that so also are the following: an article on the Age of the Earth, in some, but I know not what, magazine; in *Blackwood's Magazine* (Nov. 1839), 'Philosophy of Roman History,' a sort of introductory chapter to 'The Cæsars' (March, 1840), 'War with China and the Opium Question'; and in the same magazine, about this date, an article on Hugo Grotius; and, lastly, the essays on Hannah More and Charles Lloyd in *Tait's Magazine*.

I may also add, that the appendix to Wordsworth's celebrated pamphlet on the Convention of Cintra (Longmans, 1809) is also from De Quincey's pen.
JNO. G. W. STYKES.

London, July 9, 1873.

As the publisher of the first edition of De Quincey's works, in fourteen volumes, I can satisfactorily explain the point raised by Mr. Garnett in the *Athenæum* of June 28. My object, at the risk of casting some blame on myself, is to disprove the inference of the writer, that my old and esteemed friend, Mr. De Quincey, with whom I was closely associated for many years, "may not have cared to disown what had once gone forth to the world under his name." To suppose that De Quincey ever would have laid claim to the writings of another is, to those who knew him best, simply impossible. Such an allegation could only have proceeded from one who did not know the intensely sensitive and honourable nature of the man.

The matter stands thus. Thirteen volumes of the first edition were published under the revision of the author. His death occurred in 1859; and to the fourteenth volume, which was published in 1860, I prefixed the following note:—

"Several papers in this volume were revised by the author; others are republished in their original form. Two in this latter class demand a special remark, in justice to the author's memory. The 'Letters to a Young Man whose Education had been Neglected' were always kept in abeyance, with the view of being considerably extended. In like manner, the paper 'On the Knocking at the Gate in Macbeth' was marked out for alteration and enlargement."

The article on the 'Traditions of the Rabbins' was among the papers published in the original form. This I found in the American edition; and it will thus be seen that Mr. De Quincey is in no way chargeable with its appearance. More than this, I cannot believe that he ever, as has been said by the American critic, quoted in Mr. Garnett's letter, "owned up" to the article in question, excepting, perhaps, in so far as he might have

publicly repudiated the authorship when he saw it included in the American edition. That he did not do so arose, I believe, solely from his habitual procrastination when letter-writing was necessary.

Lest it should be supposed that the insertion of the 'Traditions of the Rabbins' in the fourteenth volume was caused by a lack of other matter, and that, thus far, it was a mere act of book-making, it may be as well to state that since then two additional volumes (as to the authorship of which there can be no question) have been added by the Messrs. Black, a considerable portion of the contents of which were in my hands at the time the fourteenth volume was published.

JAMES HOGG, Senior.

* * * Mr. Garnett informs us he has received a letter from a near relative of De Quincey's, from which it appears that the authorship of the essay was frequently discussed, in her presence, between De Quincey and his American editor, with the result of confirming each in his own opinion. Mr. Hogg has obviously mistaken Mr. Garnett's meaning; and, indeed, the latter gentleman pointed out to us, a day or two before we received Mr. Hogg's note, that "the publication of 'The Traditions of the Rabbins,' under De Quincey's name in England, did not take place until 1860, the year after his death."

MR. HOLMES.

It is with great regret that we record the death of Mr. James Holmes, for many years the printer and part proprietor of this journal. Mr. Holmes was born at Exeter, and received his education at the Grammar School of that city. He served his time as an apprentice to the late Mr. Robert Besley, the father of Mr. Alderman Besley. When his apprenticeship was at an end he came to London, and worked at the printing house of Mr. Valpy, the well-known publisher of editions of the Classics. He afterwards went to Messrs. Bensley's, where he was employed as a proof-reader down to the close of the year 1824. He commenced business on his own account in March, 1825, at 4, Took's Court, Chancery Lane. He was the printer of the *Law Journal and Law Advertiser*, and the *Literary Magnet*. During 1827-8 he printed the *London Weekly Review*, of which Col. D. L. Richardson was the proprietor, and Mr. St. John the editor: this publication was discontinued early in 1829. The *Court Journal* was also originated at Mr. Holmes's office in 1829. In the same year, Mr. Silk Buckingham sold the *Athenæum* to Mr. John Stirling, and shortly afterwards the printing of the journal was transferred to Took's Court. Mr. Holmes then became one of the proprietors of the paper. In the year 1869 Mr. Holmes sold his share in the *Athenæum*, and retired from business. He died on Friday, the 4th of July, in the eighty-fourth year of his age.

As a printer, Mr. Holmes possessed great taste. He was an unusually good press-reader, and was well acquainted with the classics and with modern languages.

SHAKESPEARE AND CERVANTES.

It is a trifling objection to Mr. Rawdon Brown's notion of Cervantes' having read 'Macbeth' and 'As You Like It,' that neither of these plays was printed until 1623, seven years after Cervantes' death. The comparison of human life to the stage occurs, indeed, in 'The Merchant of Venice,' which was printed in 1600. It is needless, however, to resort to Shakespeare for an idea which, as honest Sancho justly remarks, was by no means novel in his time. It is thus expressed in the *Neeyomanteia* of Lucian (about A.D. 170):—

"I suppose, also, you have often seen these tragical actors that are used in setting forth plays: that sometimes they present Creon, or Priamus, or Agamemnon, and the same man that a little before was so lusty as to counterfeit the countenance of Cecrops, or Erechtheus, within a while after, if the poet will have it so, must come forth in the shape of a poor servant; and when the play is ended, every man must be disrobed of his gorgeous garments, lay aside his vizard, step out of

his buskins, and walk aloof off like a forlorn fellow, no more Agamemnon the son of Atreus, or Creon the son of Menœceus, but called by his own name, Polus, the son of Charicles, the Sunian, or Satyrus, the son of Theogiton, the Marathonian; such is the life of man as it appeared then to my view." (Maynes's translation.) R. G.

MR. HOTTEN'S PUBLICATIONS.

United University Club, July 7, 1873.

IN the interest of authors, I beg to enclose you a copy of a letter from Mr. Hotten's executor and my reply, which I should be obliged to you to make public.

T. HERBERT NOYES, Jun.

"74 and 75, Piccadilly, W., July 4, 1873.

"SIR,—I beg to acknowledge the receipt of yours of the 1st inst., and to state in reply that I have the following stock of your two volumes of Poems on hand, which, on payment of the account delivered January, 1872, shall be delivered to your order. As I am now winding up Mr. Hotten's affairs, should you not remit me the amount due on the account delivered as above, I shall, at the expiration of a fortnight from this date, sell off the stock on hand for what it will fetch, either as waste-paper or otherwise, and sue you in the County Court for any outstanding balance.

"I am, sir, yours truly.

"ANDREW CHATTO."

T. Herbert Noyes, Esq.

| | |
|------------------------|--------------------------------|
| Stock on Hand. | } as per account Jan. 1872. |
| 'Lyrics and Bucolics,' | |
| 6 Copies in Cloth, | |
| 500 quires. | |
| 'Idyll of the Weald,' | |
| 800 quires. | |

"University Club, July 7, 1873.

"SIR,—I gather from your letter of the 4th inst. that you are a promising pupil of your late master, and that if the Piccadilly business should chance to be carried on for the future under the auspices of Andrew Chatto, authors may expect that the liberal principles of the late John Camden Hotten will be strictly adhered to. As it is desirable that this should be publicly known, I send a copy of your letter and my reply to the editor of the *Athenæum*, and at the same time beg to inform you that if you fulfil your threat of selling off my property, which Mr. Hotten was long since directed to hand over to Messrs. Longman, for waste-paper or otherwise, I shall forthwith take criminal proceedings against you. Meanwhile, as you state that you have no bound copies of 'The Idyll of the Weald' in stock, I require to be informed when the last batch of copies were bound, and when and how they were disposed of. I shall then know, at any rate, how long it is since my publisher ceased to expose for sale a book for the publication of which he had received from me about 100l.

"I also require to be informed how many copies of either work have been sold up to the present time, and the date of the last sales of either, and, if you deny the sale of any, I require a categorical statement to that effect, and I beg that your statement may be verified by a copy of the binder's account for the two works.

"I shall then be in a position to judge whether there be any balance due on the account to Mr. Hotten's estate, or whether the balance is the other way.

"I am, Sir, your obedient servant,

"T. HERBERT NOYES, Jun.

"Mr. Andrew Chatto, Executor of the
late J. C. Hotten."

Literary Gossip.

NEXT week, probably, we shall print a short poem by Mr. Frederick Locker.

WE are glad to learn that the minor works of the late Mr. Grote, including several unpublished pieces, are to be printed. Mr. Murray also promises 'A brief Memoir of the Princess Charlotte of Wales,' with selections from her correspondence, by the Lady Rose Weigall.

AMONG Mr. Murray's other announcements are: 'Words of Human Wisdom,' collected and arranged by E. S., with a Preface by Canon Liddon,—'The Inscription of Pianchi Meraon, King of Egypt in the Eighth Century, B.C.,' translated by Canon Cook,—'The Origin and History of the First or Grenadier Regiment of Foot Guards,' from Original Documents in the State Paper Office, Rolls' Records, War Office, Horse Guards, Contemporary Histories, and Regimental Records, by Lieut.-Gen. Sir Frederick W. Hamilton, K.C.B., late Grenadier Guards,—'Memoir of the Rev. William Ellis, Missionary in the South Seas and in Madagascar,' by his Son,—'Horse-Shoeing as It Is and as It Should Be,' by William Douglas, late of the 10th Hussars,—'A Vocabulary of the Romany, or English Gypsy Language,' by George Borrow, author of 'The Gypsies of Spain,'—Twenty 'Etchings of the Moselle,' with short descriptions by Ernest George,—and a popular and uniform edition, in eight monthly volumes, of Canon Robertson's 'History of the Christian Church, from the Apostolic Age to 1517.' Mr. King's long-promised 'Handbook to the Welsh Cathedrals' is, we are delighted to learn, now ready. The Fourth Volume of the Commentary on the Bible, by Bishops and Clergy of the Anglican Church, edited by Canon Cook, containing the Poetical Books, is in the press.

MR. BLANCHARD JERROLD is engaged, with the special sanction of the Empress Eugénie, on 'The Life and Times of Napoleon the Third,' the first part of which, illustrated with portraits from the family collection, will appear about the end of the year.

A NEW fac-simile of the 1623 Folio of Shakspeare's Plays, under the direct supervision of Mr. Howard Staunton, will be shortly issued. The fac-simile is a reproduction of the splendid copy in the library of the Earl of Ellesmere, at Bridgewater House; supplemented, where any pages of that volume are defective, by the fine copy in the Grenville Library of the British Museum.

AN examination of the Utrecht Psalter, now at the British Museum for a short time, confirms the opinion we expressed before regarding the age of the copy of the Athanasian Creed contained in that MS. As far as the evidence of the MS. itself warrants, the Creed does not go beyond the eighth century, or, to speak more exactly, the latter half of that century. The copy of the Creed in this Psalter is the oldest known. The parchment, the contractions, the punctuation, all lead to the conclusion that the MS. is not older than the eighth century, or perhaps the beginning of the ninth. Persons who advocate the great antiquity of the Creed, should resort to other arguments than that derived from the present MS., for those who have had practical experience in works of this character concur in the judgment expressed. The Creed itself may be very old, it may even border on the age of Athanasius himself; but the Utrecht MS. favours no such antiquity.

THE article in the current number of the *Cornhill Magazine*, on 'The Brontës,' which has attracted some attention, is, we believe, from the pen of Mr. George B. Smith, the writer of the paper on 'Thackeray,' in a recent number of the *Edinburgh Review*.

THE Marquis of Bute has kindly consented

to the publication, by the Camden Society, of the Diary of Sir Bulstrode Whitelocke, the discovery of which was announced in the last report of the Historical MSS. Commission. It is a work entirely different from the well-known 'Memorials.'

WE are pleased to hear that a new edition of the earliest Anglo-Saxon and Latin Charters, formerly edited by the late J. M. Kemble, is contemplated for the Rolls Series of Chronicles and Memorials. No work more rightly comes within their range. The new edition is to include all the Charters discovered since Kemble's time, or omitted by him, is to be faithful to its MSS., and not to call charters spurious without showing reason for their rejection. Great as Mr. Kemble's services to Anglo-Saxon may have been, faithfulness to his originals was not among his merits. The new edition of the 'Charters' was, we understand, to have been entrusted to the late Mr. T. O. Cockayne, but his sad death has necessitated the selection of a new editor, and we hear that the choice will probably fall on one of the Early-English Text Society's Anglo-Saxon men.

WE hear that the late Mr. T. Oswald Cockayne left his Anglo-Saxon Dictionary complete only to the end of the letter E. The work may, perhaps, be carried on by one of his friends, or incorporated into a new book.

DR. CHAPLIN writes to us, from Jerusalem, June 26, 1873:—"The workmen engaged in repairing the dome of the rock, recently uncovered the rafters of the roof of the outer corridor, and discovered upon one of them some Cufic writing. It is very neatly done, in black paint, and is in remarkably good preservation. Its purport is that it (what?) was made for Jafr El-Muklader, Emir of the faithful, by the order of El-Säidy, and bears the date 305. My friend, the learned Sheikh Assad, tells me that El-Säidy was the mother of Jafr, and that she is mentioned in the Hayat El-Jewarah. Jafr died in 310 of the Mohammedan era. Copies of the inscription are being sent to the office of the Palestine Exploration Fund, where those interested in the matter may see them."

MR. BLACKBURN the Reading bookseller lately removed to Exeter, and seems bent on making the life of the compiler of the Exeter Free Library Catalogue uncomfortable. Mr Blackburn has apparently found a good many blunders in the Catalogue. By the way, we may mention that the Liverpool people have just determined to buy a copy of the 'Liber Studiorum' for their library.

WE regret to learn that Miss Elizabeth Kirby, the author of numerous books for the young, died at Melton Mowbray, on the 23rd of June, after a week of severe suffering. Miss Kirby's literary talents were, at all times, exercised for the good, intellectual or moral, of her readers.

WE hear that Mr. A. J. Ellis, the President of the Philological Society, will certainly complete his work, on 'Early English Pronunciation, with special reference to Chaucer and Shakspeare,' in the autumn of the present year, so that the three societies which publish the book may issue the fourth and concluding part next January.

THE German translation of Buckle's 'History of Civilization in England' has reached a

second edition. The new German review, for the period from the fifteenth to the nineteenth century, the 'Archiv für die Geschichte deutscher Sprache und Dichtung,' is praised by the *Revue Critique*; and so is the late work of the head of the Imperial Library in St. Petersburg, M. Victor Hahn's 'Cultpflanzen und Haustiere,'—a history of the introduction of cultivated plants and domestic animals into Europe.

AN 'Istoriya Albigoitsev,' a 'History of the Albigenes,' has been published by Mr. N. Osokine at Kazan.

THE history of the Revolution of 1848 has until now been told only by actors of the drama, such as MM. Louis Blanc, Lamartine, Garnier-Pagès, &c. It, of course, was not to be expected that they should give us narratives perfectly free from personal bias. Now, however, a young *débütant* in the literary world, M. H. Gradis, has produced a complete 'History of 1848,' published by Michel Levy. The moment is scarcely well chosen for impartiality. It is impossible, indeed, not to compare 1872 with 1848, and not to side with one or other of the great political parties which divide France. M. Gradis's hero is Lamartine, the unconscious conspirator against the monarchy of July, to whom the knowing ones, MM. Ledru-Rollin, Louis Blanc, &c., are pitilessly sacrificed. The case is but imperfectly heard, so we must wait many years longer before a truly unbiassed historian of the events of 1848 may be found in France itself.

THE Abate D. Barbarau, formerly librarian of the Seminario of Padua, has just brought out a work on Roman coins, entitled 'Monete Romane dell' alto impero in bronzo, del modulo primo e secondo.' The edition consists only of one hundred copies.

AMONG new historical works which have appeared in Germany, are 'Geschichte der Deutschen Einheitsbestrebungen bis zu ihrer Erfüllung 1848-71,' by Herr K. Klüpfel; Ewald's 'Eroberung Preussens durch die Deutschen'; Von Grisebrecht's 'Geschichte der Deutschen Kaiserzeit,' Vol. IV., 'Staufen und Welfen,' Part I.; Woltendorf's 'Das Preussische Staatsgrundgesetz und die Kirche.'

SIGNOR ANTONIO TIRABOSCHI has published a work on the dialects of Bergamo, entitled 'Vocabolario dei Dialetti Bergamaschi Antichi e Moderni,' in one large volume of 1,436 pages.

THE first number of a new periodical, the *Archivio Storico Siciliano*, has been brought out in Palermo, edited by Baron Raffaello Starabba and Signor Isodoro Carini.

M. LIONARDO VIGO's 'Dante e la Sicilia' has been supplemented by a little tract, 'Di alcuni luoghi difficili e controversi della Divina Commedia, lettera di Salvatore Salomone Marino,' in which the writer contends that the archaic meaning, still preserved in Sicily, of certain words in Dante's great work, enables him to explain some passages in it more satisfactorily than has been hitherto done.

M. MARIAN Y FASTER, lately appointed Principal Librarian of the Library of Barcelona, has commenced, under the title of "Biblioteca Catalana," a reprint of the earliest and most scarce Catalan books. The celebrated romance of 'Tirante ee Blanco' is in course of publication.

AFTER thirty years' planning and altering, the Turks are slowly and steadily getting their University system into order. They first started at the top with a Constantinople University, but they had the sense to abandon the buildings, and devote their energies to primary and secondary education. They have just held an examination for the Bachelor of Science degree, at the Imperial Lyceum, at Galata Serai, when eleven passed, one Turk, two Greeks, and eight Armenians. The latter, from the part they are taking in the industrial development of the country, best appreciate the value of scientific instruction.

WE have seen some curious indications of national activity at Tiflis. Of the Georgian language we hear little, but it is nevertheless cultivated, and notwithstanding the promotion of Russian, the Georgian characters are popularly studied. Two small manuals, well printed, are devoted to French vocabularies and dialogues, which are figured in the Georgian character alone in the phonetic style; "bonzhur, mosio," "tre bien, mersi." Of course, Russian manuals in the same style are more common, and there are manuals of Georgian for the use of the Russians.

SCIENCE

Illustrations of the Influence of the Mind upon the Body in Health and Disease, designed to Elucidate the Action of the Imagination. By Daniel H. Tuke, M.D. (Churchill.)

DR. TUKE has composed a careful and instructive treatise upon a subject which is full of interest for unprofessional as well as professional readers, and of which the most interesting portion has been too much neglected and left to be treated in an incidental and fragmentary manner. That the mind influences the body in many ways besides the normal processes of volition, all educated persons are aware; but they have generally very vague ideas as to the nature and limits of this influence, and even such knowledge of the subject as exists among professional men is rarely held in a definite and systematic form. The most remarkable instances related of the action either of one part of the nervous system on the other, or of the nervous system generally on the rest of the organism, have been allowed to lie in that border region between science and rumour, where the twilight offers dangerous encouragement to credulity and imposture. It is high time that scientific attention should be directly and systematically concentrated on this region. There are many persons whose curiosity has been attracted by the numerous narratives of "Spiritualistic" and Mesmeristic marvels that are now in circulation, and who are prevented from rejecting them wholesale by a lingering faith in the testimony of honest eye-witnesses. It is, as Dr. Tuke points out, very desirable that such persons should ascertain as clearly as possible how far the phenomena related are explicable upon admitted physiological principles. Not that we can hope to draw a sharp line between truth and fiction, or even between the credible and the incredible in this department. Neither the state of our physiological knowledge, nor the nature of the evidence at our command, allows of this. Take, for

example, the case of the Stigmata of St. Francis of Assisi, and other catholic devotees. Here the evidence is pretty strong, and such as to render the supposition of imposture at least improbable; and the phenomena related bear a certain analogy to other exceptional but well attested occurrences: at the same time the reasons for distrusting such stories are strong enough to render further confirmation necessary, before we base upon them a scientific theory respecting the action of the brain through the vaso-motor nerves on the blood. The attitude which Dr. Tuke assumes towards all stories of this kind seems to us highly commendable. Even on the subject of "Spiritualism" he maintains his temper and his scientific open-mindedness. Similar fairness and moderation is shown in the concluding portion of his work, which deals with "Psycho-therapeutics." Dr. Tuke represents forcibly to his medical brethren that the common habit of disposing of mesmeric and similar cures, by saying that they are "entirely due to Imagination," is neither scientific nor practical: in fact, it is merely a special exhibition of that general vulgar unintelligence which is willing to be satisfied with phrases instead of causes. For even if the answer be completely true (as Dr. Tuke obviously thinks, though he refrains from asserting it dogmatically), it is hopelessly vague. Both physiologists and physicians are bound to inquire further, "what is the precise *modus operandi* of the imagination in such cases, what are its conditions and limits, and how far can this curative agent be artificially stimulated and controlled?" Dr. Tuke's book is an attempt to answer these questions as well as the present state of our knowledge allows.

For the general conception, then, of the treatise, and for the temper and intellectual attitude in which the subject is approached, we have nothing but praise. We are sorry that we cannot speak quite so favourably of its arrangement and method. And the merit of such a work as this must depend to a great extent on its method. Dr. Tuke does not claim to have discovered any new physiological principles, and his facts are to a great extent familiar, and even trite: his task has been to classify the facts under proper heads, and to bring them into close relation to principles which afford at least a plausible hypothetical explanation of them. But in his execution of this task there seem to us to be serious defects, though not such as to destroy the usefulness of the work.

In the first place, we cannot but think it unfortunate that he has adopted the popular but improper distinction of "bodily" from "mental" feeling. "Under mind," he says, "we do not, and under body we do include the special senses." Dr. Tuke is perfectly aware that from one point of view all feeling is mental, while from another it is all bodily: but he thinks that the division is practically convenient. We think, on the contrary, that it tends to cause a fatal confusion in the reader's mind: and that Dr. Tuke himself has not altogether escaped this confusion. It is of fundamental importance to distinguish the influence exercised by one kind of consciousness—or nervous process—on another, from the influence exercised by the mind or nervous system generally upon the rest of the body. The former is included in the province of psy-

chology, and, like most psychological questions, should be investigated both subjectively and objectively: * the latter belongs more to physiology. Dr. Tuke's view of "sensation" as "bodily" has led him to mix up two investigations, requiring to a great extent dissimilar methods. No doubt there are practical reasons for combining the study of "hallucinations" (which, physiologically considered, are probably abnormal effects of cerebral processes on the ganglia of the special senses) with the inquiry into the action of the nervous system upon other bodily organs. For, as we cannot observe directly the internal organs of the body, we cannot always say whether sensations referred by the sentient individual to a particular organ are due to actual extra-nervous disturbances or to morbid action of the nervous system alone: we know that the latter tends to pass over into the former, but we cannot ascertain the exact point of transition. But, in theory, the distinction between the two cases is surely the most important which the subject affords: whereas Dr. Tuke relegates it to a subordinate place in his classification, and even so does not accurately observe it. We find that two of his chapters, in Part II., on 'The Emotions,' are respectively headed 'Influence of the Emotions upon Sensation,' and 'Influence of the Emotions upon the Organic Functions.' But in the first of these chapters he discusses cases (such as the effect of hysteria in enabling the patient to dispense with food) where both the original cause and the ultimate effect lie outside the nervous system: and others, where the cerebral disturbance, which is the physiological side of emotion, has acted directly on the other tissues, and only indirectly on the sensations, through the ordinary operation of the afferent nerves.

The principle of division which Dr. Tuke has actually adopted is that of considering separately the influence exercised on the body (including sensation) by different phases or functions of the mind: 1, intellect; 2, emotion; 3, will. The objection to this classification lies in the difficulty of separating the three functions. They are almost, if not quite, invariably combined in experience: and they are not easily separable in thought, as is evident from the disputes of psychologists about the lines to be drawn between the two former and the relation of both to the third: e.g. Prof. Bain is concerned to maintain that belief is emotional rather than intellectual; and in analyzing the influence of the mind over the body, belief is one of the most important facts to be considered. Again, Dr. Tuke himself appears to regard the will as not a special faculty, but "composed of an emotional and an intellectual element, the balance of which results in a volitional act." We should not accept this account, which omits the *exertional* consciousness that seems to us the distinctive characteristic of volition. But we do not see how a writer who does accept it can properly distinguish the influence of will from the influence of intellect and emotion. The distinction required upon this view is rather between the normal effects of desire and belief, when operating through the motor nerves on

the muscles, and their more exceptional action upon other organs and tissues. As regards emotion and intellect, it is no doubt true that if not absolutely separable in experience, they are at any rate present in very different proportions in different states of consciousness; and it may be true that the mere concentration of attention upon an organ will produce an effect on it without any emotion, as Sir H. Holland affirms to be the case with the heart. But it is very difficult to say in any case that no emotion is present; for if there be neither desire nor fear there will generally be a certain eagerness of curiosity; and in most of the cases which Dr. Tuke classes under the head of "intellectual" influence, it would seem that desire or fear of some kind was powerfully felt.

When we turn to the details of Dr. Tuke's classification, we find it open to criticism of an opposite kind. In his desire to co-ordinate and compare all the different modes in which the mind affects the body, he does not seem to us to lay sufficient stress on the important distinctions that may be drawn among these various phenomena. He passes from an instance of the general and indefinite influence which the conditions of the nervous tissue exercises over the non-nervous matter of the body, to a case of special and definite correspondence between mental idea and bodily result, without appearing to see the great step that has been taken: and in dealing with these latter cases he makes too exclusively prominent the analogy between different kinds of correspondence, and ignores the immense difference between the normal and the abnormal action of nerve-force. Of course, the only channel through which the thought of a material result tends *normally* to produce a reality corresponding to the thought, is the system of motor nerves in connexion with striated muscles. Here the correspondence between cerebral changes and changes in non-nervous matter is so delicate, varied, and complex, that our mechanical conceptions fail us when we try to imagine the *latens processus*. Under this head it is psychologically important to distinguish the ordinary type of such correspondence, where the antecedent cerebral consciousness is properly volitional, from the less familiar but still pretty common cases where the result is involuntarily produced: where the mental antecedent is sometimes a presentation or perception, as when we involuntarily imitate the gestures of others, sometimes an idea, as when the thought of a movement acts itself out. But physiologically this difference is of slight moment. When, however, we turn to consider the influence of the brain on the unstriated muscles and the other organs, we find, generally speaking, no such definite correspondence between the cerebral process and the effect on non-nervous matter. No doubt particular kinds of consciousness are followed by very special results in certain organs (as in the lachrymal and salivary glands): and further it appears that the concentration of thought upon any portion of our body tends to send nerve-force from the brain towards that portion: and that this discharge will be intensified by a powerful emotion accompanying the thought. But the results of such emission of force do not vary for each organ, except within very narrow circuits. Commonly there are only two alternatives; the

normal action of the organ is either stimulated or checked. It may happen that the result corresponds exactly with the expectation of the patient; but the coincidence is not striking, owing to the limited number of possible effects. That a man who has taken a bread-pill, believing it to be an aperient, should find his bowels moved, need not surprise us: because if his intestines are to be affected at all by the cerebral state of excited expectation, they will naturally be affected in this way. Nor need we hesitate to accept the following story on Dr. Tuke's authority:—

"A lady one day... observed a child in whom she was particularly interested, coming out through an iron gate. She saw that he let go the gate after opening it, and that it seemed likely to close upon him, and concluded that it would do so with such force as to crush his ankle; this, however, did not happen. 'It was impossible,' she says, 'by word or act to be quick enough to meet the supposed emergency: and in fact I found I could not move, for such intense pain came on in the ankle, corresponding to the one which I thought the boy would have injured, that I could only put my hand on it to lessen its extreme painfulness. I am sure I did not move so as to strain or sprain it. The walk home, a distance of about a quarter of a mile, was very laborious, and in taking off my stocking I found a circle round the ankle, as if it had been painted with red currant juice, with a large spot of the same on the outer part. By morning the whole foot was inflamed, and I was a prisoner to my bed for many days.'"

Here all that is extraordinary is the amount of the discharge of nerve-force: that it should result in a sudden violent disorder of the vaso-motor processes is no way surprising; there is no precise correspondence between the pain produced and the pain feared. On the other hand, in the stories of "mother's marks," it is just this definite correspondence between the idea in the mother's mind and the effect on the child's body, that makes us suspect that the coincidence is accidental. For the nervous system of the mother has no connexion with that of the fœtus: and that so precise and complex a correspondence between idea and material reality, should be brought about by the mere action of unpractised nerves on the blood, is, we do not say, absolutely incredible, but as marvellous as a ghost story. It would be easy to show that the case of the "Stigmata" lies in respect of credibility between these two; but space fails. We hope that Dr. Tuke in any subsequent edition will arrange his facts so as to make them exhibit better the important principles involved. Meanwhile we can commend his book to all who are interested in a subject that well deserves serious investigation.

Handbook of Hardy Trees, Shrubs and Herbaceous Plants, &c. By W. B. Hemslley. (Longmans & Co.)

MR. HEMSLEY'S title-page, which is far too long to be quoted in full, might, in the minds of some persons, create a prejudice against his volume. Mr. Hemslley has, indeed, attempted to tell us too much in his first page, and it is open to doubt whether the same remark may not fairly apply to the whole work. It might have been better had some portions been condensed, and others of more importance been amplified. Criticism of this sort, however, might be applied to most books, and it is probable that no two authors, or no two readers,

* Dr. Tuke does not seem to use these words very accurately. We can only call "subjective" such facts as are directly cognizable by introspection or reflection on consciousness, and therefore by a single subject only: to apply the term to a nerve process, whether centrally or peripherally initiated, must cause confusion.

would agree as to what should be included in such a book and what omitted.

Taking it for all in all, we are bound to express our thanks to Mr. Hemsley for the manner in which he has accomplished his task. His work will be of very great service to all those who wish to know something more than the name of the plants they meet with, wild or in cultivation. It is, in fact, a *catalogue raisonné* of all the more important plants, hardy enough to endure our winters in the open garden, as well as of several others that are made use of in summer time for the decoration of flower-beds. The plants are arranged under their natural orders, and of each a brief description, as free from technicalities as possible, is given. The wants of the amateur have been studied by the insertion of explanatory matter, a Glossary, and by an excellent alphabetical Index.

While the first part of the book will be serviceable to those who wish to know something of the botanical characteristics and family history of the plants they cultivate, the second portion will be equally useful to those who wish to know what plants to select for particular purposes, and how to grow them. The remarks on practical cultivation, though of a general character, are very judicious, and special directions are given in particular instances.

The title-page tells us that this work is based on MM. Decaisne and Naudin's 'Manuel de l'Amateur des Jardins,' and it is evident that here and there free use has been made of the work of the distinguished French botanists. But so different is the manner in which the two books have been compiled, that a fair comparison can hardly be made; nevertheless, so far as it goes, we think Mr. Hemsley's book is an improvement on its prototype, and one likely to be more serviceable to amateurs. It is not often that an adapter contrives to "better his instructions;" but Mr. Hemsley may, so far as he has gone, fairly be considered to have done so, mainly by having avoided the tiresome repetitions of the French work. In the selection of the illustrations the present author has exercised a wise choice. He has rejected the useless pictures of rakes and water-pots, with which some authors on gardening deem it necessary to encumber their books, and he has retained the very beautiful woodcuts of the French artists, Riocreux and Leblanc, illustrative of the plants he describes.

It is only by constant use that the defects and shortcomings of such a book can be fully made evident. We trust, therefore, that the success of the first edition may be such as to secure a second version, free from the imperfections of the first, and amended by the suggestions which are sure to be offered to the author by those interested in the subject. In the mean time we should be glad to see a companion volume devoted to those plants which need the protection of a stove or greenhouse. Hardy plants are now fairly well provided for in this manner. Books on the culture of fruits are abundant and good; but the literature of vegetable culture, as well as that of ornamental plants requiring the protection of glass, is still defective.

SCIENCE SCHOOL BOOKS.

Lessons in Elementary Astronomy. By Richard A. Proctor.—*Elementary Physical Geography.* By the same Author.—*Elementary Chemistry.* By F. S. Barff. (Cassell, Petter & Galpin.)
Physical Geography. By Archibald Geikie, F.R.S. (Macmillan & Co.)
Physical Geography for the Use of Beginners. By William Hughes. (Longmans & Co.)

THE number and the general excellence of elementary books on science which have been published lately, will be one of the remarkable features of our times. Every teacher appears to think it to be necessary to provide some rudimentary book for the use of those young students who are supposed to be waiting for a knowledge of the science which he teaches. Every publisher appears to suppose that a considerable class of young and untaught students must be anxious for guides, by the aid of which they may advance over the fields of science. It is not for us to say whether the supply is in excess of the demand—this has been stated:—we have only to inquire into the character of each elementary book as it comes under our notice.

It is not easy to write a good elementary treatise on any science; and, generally, it will be found that those who are the most perfectly acquainted with any branch of natural science, are not the most qualified to impart a knowledge of it to those who are unacquainted with its first principles. We have, on some previous occasions, shown how difficult it is for men with every acquirement for the work which can be gained from the most perfect knowledge, to bring themselves down to the level of an untrained ignorant mind. The books now before us, the titles of which are given above, are more rudimentary than many which we have previously examined; but still some of them are open to the objection that they do not deal with their subjects in a sufficiently simple manner. Mr. Proctor, for example, has produced a book in which he says he has "endeavoured to introduce the science of astronomy to the young in a simple yet accurate manner." Most conscientiously has he tried to carry out his design, still his "Lessons" are not such as he would give to a child who was gazing with him, for the first time, upon the starry skies. His "first teachings about the earth" will not be clearly appreciated by "the young" who have not had a previous teacher. We admit that the task of making astronomy familiar to a mind which is as yet in a state of darkness is one of exceeding difficulty; still it may be done; and in some of the Essays written by Sir John Herschel it was done in a most simple, yet perfect manner. Surely, in a book for the mere beginner, it was out of place to deal at all with "the captious objections which have from time to time been urged against accepted astronomical theories." To a mind with some previous preparation—a preparation, indeed, which the training of a judiciously conducted "preparatory school" should give,—Mr. Proctor's "Lessons" cannot but prove to be exceedingly useful.

The 'Elementary Physical Geography' of the same author is open to the same objections which we have urged against his 'Astronomy.' He tells us, "that one of the great purposes which the study of science should fulfil, is to awaken the mind to efforts towards the interpretation of physical facts,"—and that with this view he has "not wholly refrained—*elementary though this work is*—from the discussion of the various theories which have been offered in explanation of the more remarkable phenomena of ocean, land, and air." In these few words we see an apology by the author himself for one of the defects which he has allowed to diffuse itself through this otherwise most useful little volume.

'Elementary Chemistry' is written "for young boys of ordinary abilities, who understand arithmetic as far as proportion or the rule of three." Great care has been taken to insure the use of language which can be understood by boys, and we think Mr. Barff has been fairly successful in

his efforts. The arrangement is simple, and the illustrations are clear. As an introduction to the study of the beautiful and useful science of chemistry, we can recommend this little volume without any reservation.

Prof. Geikie's 'Physical Geography' is, in respect to the objections stated in reference to Mr. Proctor's book just noticed, considerably superior to it. We can see him standing with a child witnessing a sudden down-pour of rain, and then tracing in the most simple, natural manner, in language of beautiful clearness, the rain-drops, from the hedgerow dripping with moisture, to the spring, through the rill, to the brook, and thence by the river to the ocean. One of his precepts is, "Get into the habit of asking Nature questions as we did in the course of our homeward walk. Never rest until you get at the reasons for what you notice going on around you." In this way the Professor gives his lessons, and every one of them is marked by its simplicity, its clearness, and its correctness.

Mr. W. Hughes has written a 'Physical Geography for Beginners,' but it is intended for beginners who have some additional aid. It is a book full of information, and, as one of a "School Series," it may be adopted with advantage. The elementary books on the same subject which are now open before us, are convincing evidences of the fact, that according to the training which a writer may have himself received, so will be the system by which he endeavours to impart his knowledge to others. The astronomer views the Earth as a star, and guides his pupil upon the same principle as he would direct him to examine the star depths of space. The geologist examines each terrestrial phenomenon, and shows how very important it is in helping to produce the physical condition of the Earth. The geographer looks upon the Earth as he would upon a map, and he teaches by describing the causes which have led to the present conformation of the Earth's surface, and explaining, according to his knowledge, the phenomena which are dependent upon that conformation.

A Manual of Paleontology, for the Use of Students. By Henry Alleyne Nicholson. (Blackwood & Sons.)

DR. NICHOLSON is already favourably known by his 'Manual of Zoology,' and his Text-books of that science. We were, therefore, quite prepared to expect, in any work from his pen, a systematic arrangement of the most satisfactory kind, and descriptions which should commend themselves to every reader by their clearness and correctness. Nor have we been disappointed. This Manual is divided into four parts—the first being devoted to a general account of the principles upon which the paleontological observer should proceed; the second treats of the past history of the animal kingdom; the third of the past history of the vegetable world; while the fourth part deals with the application of Paleontology to the elucidation of the succession of the stratified deposits of the Earth's "crust," as it has been most unfortunately and improperly called. In the introductory chapters, so much of physical geology is admitted as serves to explain the peculiar rock conditions under which the fossilization of organic forms has taken place, and their preservation been secured. The chapter on the contemporaneity of strata and geological continuity, we especially commend to the attention of all who desire to form a correct idea of the conditions under which the present state of that portion of this globe, which can, under any circumstances, be studied by man, has been produced. It will serve to dispel many of the incorrect notions which are found to prevail amongst even the educated classes of society. The imperfection of the paleontological record is succinctly, but clearly, treated of, and the conclusions to be drawn from fossil remains, as determining the age of the deposits in which they occur, and the conditions of climate in which they existed, are, on the whole, satisfactorily stated. The second part, which is the principal division of the book, devoted to Pale-

zoology, is very complete; the descriptions of the organic remains are clear; and the woodcut illustrations accompanying the text are well drawn and executed. It would have greatly aided the student if some scale had been given with the drawings, since it is often difficult, even with the assistance of the text, to determine the size of the fossil form represented.

The least satisfactory portion of the Manual is that division of it which relates to the fossilized remains of vegetable forms, Palæobotany. The author states, indeed, that the subject "is one which is far too vast to be treated of in a work of this nature"; and that, "for this reason, nothing further will be attempted here than to give the briefest and most elementary outline of the general distribution of plants in past time." We cannot but think this a mistake. It would not have been difficult to have described, with sufficient minuteness, some typical form from each group of plants, to guide the student through the labyrinth by which he finds himself surrounded when he enters upon this field of study. So far as this Manual is concerned, he is left in a most unsatisfactory state of uncertainty, from which he can only hope to relieve himself by having recourse to other sources of information.

In the last division, "Historical Palæontology," Dr. Nicholson has given briefly, but distinctly, a view of the forms of life which characterized each of the great geological periods. This section, which is very thoughtfully written, will be found to be exceedingly useful. A well-constructed Glossary is appended to the volume, so that it will be found to be one of the best of guides to the principles of palæontology and the study of organic remains, whether pursued in the field, with a view to determine the ages of the rocks themselves, or in the cabinet, for the purpose of tracing the progression of life from the most obscure organic forms up to those which are most perfectly developed.

SOCIETIES.

GEOGRAPHICAL.—Special Evening Meeting.—July 7.—Sir Bartle Frere, President, in the chair.—The following new Members were elected: Admiral Sir F. Grey, Messrs. C. Campbell, T. Dineen, G. Foggo, A. G. Fowler, J. N. Gordon, A. Keightley, D. A. L. McAlpin, and W. Sowerby.—Letters were read from Lieut. Cameron, R.N., commander of the East African Expedition in aid of Livingstone, reporting the progress he had made up to the 22nd of May last. He had then reached Rehenneko, 120 miles from the coast, on Stanley's line of march, and was making halt there, in order that Lieut. Murphy, with the remainder of the stores, might come up with him. By about the 26th the united party expected to re-commence their march towards Unyanyembe.—A letter was also read from Dr. Kirk, giving a description of a visit he had recently made to Somali-land, and an account of its fertility and resources.—A paper was read 'On a Boat-Journey up the River Wami (opposite Zanzibar),' by Mr. C. H. Hill, *attaché* to Sir Bartle Frere's Zanzibar Mission. Mr. Hill ascended the river twenty-three miles, and, from his own observations and the reports of the natives, believes it is navigable, by steamers drawing two or three feet of water, for a distance of 200 miles.—The President then gave an account of his recent visit to Zanzibar, the Comoro Islands, and Madagascar, as far as related to geography and ethnology. He described the change from the monotonous, sandy coast of Somali-land to the rich, coral-fringed Zanzibar region, as very striking and sudden, after passing the mouth of the Juba. The coast navigation near Zanzibar is rendered dangerous by the abundance of coral reefs off the shore; and he hoped a strong representation would be made to Government, so that the Hydrographic Department of the Admiralty might be authorized to undertake a new and thorough survey. The chief point in Sir Bartle Frere's ethnological observations was the contrast between the three races inhabiting this part of Eastern Africa, viz., the Somali, the

Gallas, and the Negroes. The Gallas he had an opportunity of studying at the Rev. Mr. Wakefield's mission-station at Ribé, near Mombasa, where he saw about thirty, who had been attracted from the interior by the missionaries, and were being educated by them. They are a well-built and handsome people, with dignified bearing, and excite great hopes of their future improvement. Sir Bartle also gave a more favourable character of the Somali than former travellers.

GEOLOGICAL.—June 25.—J. Prestwich, Esq., V.P., in the chair.—T. Douglas, J. Mitchell, jun., R. Botley, D. Ruddle, J. Dunning, T. Stephens, and J. Willis, were elected Fellows.—The following communications were read: 'On Six Lake-basins in Argyllshire,' by the Duke of Argyll, President.—'Description of the Skull of a Detergent Bird (*Odontopteryx toliapicus*, Owen), from the London Clay of Sheppey,' by Prof. R. Owen.—'Contribution to the Anatomy of *Hypsilophodon Fossii*, an Account of some recently acquired Remains of this Dinosaur,' by Mr. J. W. Hulke.—'On the Glacial Phenomena of the "Long Island," or Outer Hebrides,' by Mr. J. Geikie (First Paper).—'Notes on the Glacial Phenomena of the Hebrides,' by Mr. J. F. Campbell.—'On Fossil Corals from the Eocene Formation of the West Indies,' by Prof. P. Martin Duncan.—and 'Note on the Lignite-Deposit of Lal-Lal, Victoria, Australia,' by Mr. R. Etheridge, jun.—The next Meeting of the Society will be held on Wednesday, November 5.

ASIATIC.—June 30.—E. Thomas, Esq., Treasurer, in the chair.—Mr. M. J. Walhouse read some notes, 'On the Occurrence of European Mediæval Blades in some old Indian Weapons.' On the death of the last Rajah of Tanjore the old armoury was taken possession of by the Government, and the best and most characteristic having been selected for the Madras Museum, the remainder was ultimately disposed of by auction. A number of weapons were obtained by Mr. Walhouse, some of which have the peculiarity of showing blades of European origin fitted into handles of elaborate and unmistakably Indian devices. Some of the blades bear the initials of Christian epigraphs, such as I.N.R.I. Domine; another has the letters E.D.R.O. on one side, and, apparently, O.U.A.N. on the other, with a cross further up the blade. A dagger contains on both sides the name of the famous sword-smith, Andrea Ferara. Some broadswords bear, besides copious legends, mystic signs and emblems, apparently masonic or Rosicrucian, or may be smith-marks. Since Indian steel has been famous for ages, Mr. Walhouse conjectures that the mysterious letters and signs may have been held to bear some magical or talismanic virtues which caused them to be sought for. Mr. Walhouse also drew attention to a peculiar and local Hindu weapon, a king of boomerang or throwstick, called *valaytadi* in Tamil, which is somewhat similar to the boomerang of the Australian tribes, though the Indian weapon does not possess the returning power so remarkable in the Australian ones. They are now always made from the hard wood of the mimosa tree, and used in the chase; but in the Tanjore armoury there were several of steel, which in war must have been a formidable weapon.—Mr. N. B. E. Baillie then read a paper 'On the *Khuraj* or Mohammedan Land-Tax, and its Effect on the Tenure of Land in India.' *Khuraj* is of two kinds, *mookásumah* and *wuzzeffa*: the former is a share of the actual produce, and is not due when there is none; the latter is a liability on account of a definite portion of land, and is due so long as the land is capable of bearing, whether the land be cultivated or not. To meet this liability there must be a permanent right to the productive powers of the soil, and, wherever land is subject to the *wuzzeffa*, it will be found that a right of property in it has been first established in favour of some one, either by grant from conquerors or by reclamation from waste, before the *wuzzeffa* was imposed upon it. Liability to *wuzzeffa* is thus a test of ownership. Akbar's impost on the land was a *wuzzeffa*, for which the cultivators, and none

other, were made liable; and they were accordingly treated by him in his instructions to his collectors, and also by Aurungzebe, as the proprietors of the land. In the anarchy that followed soon after the death of Aurungzebe, the names of *mookásumah* and *wuzzeffa* seem to have fallen out of use, but we find that the liabilities of the *wuzzeffa* cultivators were transferred to the *Khoodkasht* ryots; for we are told by Mr. Shore that, at the time of the perpetual settlement of the revenue in Bengal, there was a class of ryots who were "compelled to stand to all losses, and to pay for the land whether cultivated or not." These could be none other than the *Khoodkasht* ryots, for it is still their condition, and it may be fairly inferred that, with the liabilities of the *wuzzeffa* holders, they succeeded also to their rights, without which, indeed, the liabilities could not be met. Their rights, however, were ignored in favour of the official Zemindars, with whom the settlement was made as proprietors of the land. It is generally admitted that some injustice was then done to the *Khoodkasht* ryots, and a tardy attempt to remedy it, so far as that can now be done, has been recently made by an act of the Indian Legislature.

ARCHÆOLOGICAL INSTITUTE.—July 4.—Lord Talbot de Malahide, President, in the chair.—Sir J. Maclean reported the progress of the arrangements for the Exeter meeting, and stated that the Mayor of that city, being unable to be present that day, had desired him to assure the Institute of a hearty welcome. The Gallery of Portraits of distinguished persons promises to be an interesting feature of the Congress.—The Hon. Secretary read "Notes on the Coptic Days of the Wady Natrin, and on Dayr Antonios in the Eastern Desert," by the Rev. G. J. Chester.—Mr. J. H. Parker gave "Some Account of the most recent Excavations in Rome," at the conclusion of which he urged the importance of continuing the work, which was now at a stand for lack of funds.—The Rev. F. Spurrell read "Notice of the Stone Coffin of Ingelrica, Foundress of Hatfield Peverell Priory, Essex," which had been found in the course of recent works of restoration, and which was of the early part of the twelfth century.—The Hon. Secretary read a communication from Mr. Roach Smith, describing an "oppidum" on Hayling Island, Hants, called Tournabury.—Mr. O. Morgan, M.P., exhibited a pedometer of the sixteenth century; a pedometer and counting machine, with calendar showing the year, month, days of month and week, the rising and setting of the sun, by N. Hager, of Arnstad, in Thuringia, date 1690; also, a nocturnal dial, with calendar of months and days, vane to show the quarter from which the wind blows, compass and telescope, by the same maker; also, a pedometer, compass and sun-dial, by Johan Melchior Landeck, of Nuremberg, seventeenth century.—Mr. Henderson sent a Persian vase, probably not very ancient, of rich perforated work, and of a kind used for decorative purposes; also, a dagger of Stamboul make, with name of owner and passages from the Koran in early Arabic characters. The handle of jade is richly carved, and probably of Agra work; also, an Indian dagger, in richly enamelled sheath, with carved jade handle, presented by Hyder Ali to Sir Hector Monro, and acquired from his son by Mr. Davidson.—The Earl of Harrington sent a small "Madonna and Child," by Raffaele, which had been presented to William, Earl of Harrington, by Philip the Fifth of Spain, in 1729.—Mr. J. James sent a collection of mediæval spurs, containing some remarkable specimens.—Mr. Nightingale exhibited a damask table-cloth, in which were woven figures of St. George and the Dragon, shield with the arms of Queen Elizabeth impaling those of her mother, Anne Boleyn, the badge of Anne Boleyn, portrait of Queen Elizabeth, and the words "Qvene Elisabeth" and "God Save the Qvene," with a border of point lace, and marked E. R.—Mr. Clark exhibited the Original Charter of the borough of Llantrissaint, 3 Henry 6.—Mrs. Bever sent an early deed relating to Stratfield Mortimer, Hants, —and Mr. Golding exhibited a commonplace-book

of the sixteenth century, and sketches of a rood screen at Eye, Suffolk.

ENTOMOLOGICAL.—July 7.—H. T. Stainton, Esq., V.P., in the chair.—Mr. Weir exhibited specimens of *Agrotera nemoralis*, taken at Abbot's Wood, near Lewes.—Mr. McLachlan exhibited a remarkable instance of hermaphroditism in a specimen of a fly (one of the Syrphidae), taken at Black Park.—Mr. T. Blackmore exhibited specimens of a gall, found on oaks, near Tangier, which were taken possession of for a habitation by a species of ant (*Crematogaster scutellaris*, Oliv.).—Mr. W. Pryer exhibited some fine specimens of Lepidoptera, from China.—Sir S. Saunders communicated a paper, 'On the Habits and Economy of certain Hymenopterous Insects which nidificate in Briars, and their Parasites.' The insects were exhibited at the last meeting; and Sir S. Saunders further exhibited a specimen of a Raphiglossa, which he had suffocated with cyanide of potassium whilst asleep, showing the remarkable position of the insect during repose, as described in the paper.—Mr. Butler communicated a list of the species of Galeodides, with description of a new species in the British Museum.

ROYAL INSTITUTION.—July 7.—Sir H. Holland, Bart., M.D., President, in the chair.—Col. C. K. Bushe, M. Greene, Esq., and W. R. Trevelyan, Esq., were elected Members.

Science Gossip.

AMONG Mr. Murray's announcements of scientific books, to be published during the summer and autumn, are, 'The Naturalist in Nicaragua,' by Mr. T. Belt; new editions of 'The Harvest of the Sea,' by Mr. J. G. Bertram; and Mr. Bates's book, 'The River Amazons.'

THE Académie des Sciences, at its *Séance* of the 30th of June, elected Sir Charles Wheatstone as an Associate of the Academy. The election has to be submitted for the approval of the President of the French Republic.

SOME really good work appears to be carried on in Dr. Michael Foster's physiological laboratory at Cambridge. Three short papers have recently been published by Mr. F. M. Balfour, of Trinity College, giving the results of original observations, 'On the Development and Growth of the Layers of the Blastoderm,' 'On the Disappearance of the Primitive Groove in the Embryo-Chick,' and 'On the Development of the Blood-Vessels of the Chick.'

MR. LLOYD has been forced, by the loss of living Italian corals, which have lately been stolen from the Crystal Palace Aquarium, to cover similar objects, which, for the convenience of visitors, have hitherto been shown in open shallow tanks, and to lock the coverings.

WE learn with much pleasure that Sir John Lubbock has just purchased Silbury Hill, so as to ensure the preservation of that fine tumulus.

THE Council of the Institution of Civil Engineers have awarded the following Premiums:—Watt Medals and Telford Premiums, to Sir C. A. Hartley, M. Inst. C.E., for his paper 'On the Delta of the Danube, and the Provisional Works executed at the Sulina Mouth'; to J. Head, Assoc. Inst. C.E., for his paper 'On the Rise and Progress of Steam Locomotion on Common Roads'; to W. Anderson, M. Inst. C.E., for his description of 'The Aba-el-Wakf Sugar Factory, Upper Egypt.' Telford Medals and Telford Premiums, to J. Deas, M. Inst. C.E., for his memoir 'On the River Clyde'; to W. T. Thornton, C.B., for his essay 'On the Relative Advantages of the 5 Feet 6 Inches Gauge, and of the Metre Gauge for the State Railways of India'; to Col. W. H. Greathed, C.B., F.R.S., for his 'Account of the Practice and Results of Irrigation in Northern India.' Telford Premiums, to J. Milroy, Assoc. Inst. C.E., for his paper 'On Cylindrical or Columnar Foundations in Concrete, Brick-work and Stonework'; and to W. Pole, LL.D., F.R.S., M. Inst. C.E., for his 'Notes on the Rigi

Railway.' The Manby Premium, to T. Sopwith, jun., M. Inst. C.E., for his paper 'On the Mont Cenis Tunnel.'

WHILST quite discrediting the stories which some travellers have told about gigantic cuttle-fishes, it seems certain that these creatures sometimes attain to enormous proportions. A note by Mr. H. Pryer, of Yokohama, published in the current number of the *Zoologist*, describes an extraordinary specimen exhibited in Japan. The body of this squid was 6 feet in length, and its head 2 feet, whilst the largest pair of arms measured 6 feet long. The eyes are said to have been 8 inches in diameter.

MR. G. POULETT SCROPE contributes to the July number of the *Geological Magazine* an interesting note on some peculiar structures exhibited by the surface of certain igneous rocks. He suggests that, whenever the surface of an eruptive rock is rent by gaping fissures, and broken up into cuboidal blocks, it represents the upper portion of a mass which reached its present position in a state of "igneo-aqueous liquefaction," and, on exposure to the atmosphere, rapidly cooled down and parted with its steam.

AN ingenious method of writing crystallographic formulae is described by Mr. F. Rutley in the *Geological Magazine*. The same journal contains some short contributions to the paleontology of the Scotch carboniferous rocks by Mr. R. Etheridge, jun.

AMONG the papers in the *Philosophical Magazine* for July we may refer to Mr. J. A. Phillips's communication on the thermal waters of Huel Seton, in Cornwall, a subject previously noticed in these columns.

AN article of much interest, by Mr. H. Wilde, describing some improvements in electro-magnetic induction machines, appears in the current number of the *Telegraphic Journal*.

WE recently drew attention to the great change in our notions as to the digestion of starch, which Brücke's researches seem to necessitate. Only a small quantity is converted by the saliva into sugar, the rest being converted into soluble starch in the stomach and so absorbed. An equally fundamental change in notions as to the digestion of albumens is imminent. Prof. Fick and others are inclined to believe, from experiments made upon dogs, that the solution of these matters known as "peptone" when absorbed into the blood only acts as a force-giver, and that the albumen which is to form tissue and feed the protoplasm all over the body is taken up as such from the unchanged albumen of the food, the absorption occurring by penetration, as in the case of fat-globules. This hypothesis is likely to modify existing ideas as to nutrition very profoundly.

AT the Annual Meeting of the South Midland Institute of Engineers, at Wolverhampton, on Monday, June 30th, Mr. Edward Jones showed samples of coal and shale that had been found in sinkings, which he was conducting for the Duke of Sutherland, at Brora, in Sutherlandshire. He added to the interest of the meeting by describing the results of his recent explorations in this Oolitic coal-field. We cannot but regret that Mr. E. Jones should have described his researches as resulting in a discovery. The Rev. Dr. Buckland and Sir C. Lyell visited Brora in 1824, and stated "that the strata there were wholly unconnected with the proper coal formation below the New Red Sandstone, and were, in fact, the equivalent of the Oolitic series." Sir R. Murchison also visited Brora in 1827, and confirmed the views of his brother geologists in a paper published in the *Geological Transactions* for that year. The fact that the sinkings now made are at some distance from the old ones does not in the least alter the geological question.

M. P. P. DEHÉRAIN has, in the *Comptes Rendus* for June 9th, a paper of great interest, 'The Part played by Atmospheric Nitrogen in Vegetation.' He finds that during the decomposition of the hydrates of carbon, atmospheric nitrogen becomes fixed, and that this is due to the formation

of ammonia, the process taking place at an elevated temperature; but it is continued, though with less energy, at a much lower one.

IT has been for some time past a vexed question among botanists whether lichens are independent plants or compound organisms. It was Prof. Schwendener, of Basel, who first propounded the curious hypothesis that what we call a lichen is made up of multitudes of algae involved in a network of the hyphae of parasitic fungi. A capital *résumé* of recent views respecting the nature of lichens, compiled by Mr. W. Archer, will be found in the July number of the *Quarterly Journal of Microscopical Science*.

TO the same journal Mr. Archer contributes a translation of a paper by Prof. Schwendener, 'On the Nature of the Gonidia of Lichens.'

ESPECIAL interest attaches to the genus *Lingula* by reason of its curious persistence throughout geological time. This brachiopod, though now living in our seas, has left its horny shells throughout the whole series of fossil-bearing strata from the Cambrian age to the present day. Prof. King, of Galway, has published, in the *Annals and Magazine of Natural History* for July, the results of a careful study of *Lingula anatina*.

ACCORDING to *Der Naturforscher*, a new species of lizard has been discovered by Herr Eimer on a bare rock near the Island of Capri. The curious point is that the lizard presents a bluish colour, with black spots on the back, whilst the rock which it inhabits is so similar in colour that the creature, lying upon the rock, can scarcely be detected by sight. Of course the German concludes that natural selection has gradually brought the colour of the lizard into harmony with that of its habitat.

SOME experiments on certain gases have been undertaken by Dr. Röntgen, with the view of determining the ratio of the specific heat of a gas under constant pressure to its specific heat under constant volume. These experiments are described in a late number of Poggendorff's *Annalen*.

A PAPER of unusual interest, by Dr. Gustav Rose, descriptive of the behaviour of diamond and graphite when strongly heated, is reproduced in the last number of Poggendorff's *Annalen*. This memoir is illustrated by a plate, showing the appearances exhibited by several diamonds after exposure to heat, giving especial prominence to the curious triangular impressions developed on the faces of the diamond by the action of a high temperature.

THE Secretary of the University of Christiania has kindly sent us a notification of the deaths of Prof. Hansteen, the author of 'Untersuchungen über den Magnetismus der Erde,' and of M. A. J. Boeck, a zoologist of much promise. It was under Prof. Hansteen's superintendence that the trigonometrical survey of Norway was made.

AN improved method of gilding on iron and similar metals has been introduced by Herr W. Kirchmann. The surface of the metal, even when oxidised, may be prepared by treatment with sodium-amalgam; chloride of gold is then poured over the amalgamated surface, and, by application of heat, the mercury may be expelled, leaving a uniform film of gold capable of receiving a polish.

A LARGE mass of meteoric iron has been discovered, by Herr B. Schreiber, at Neuntmannsdorf, in Saxony. The iron contains 5.31 per cent. of nickel. This interesting specimen has been acquired by the Royal Mineralogical Museum in Dresden.

THE conditions necessary for the formation of azurite, or blue carbonate of copper, have been carefully studied by Dr. Wibel, of Hamburg. His experiments show that azurite is formed from malachite, or the green carbonate, by abstraction of water, and addition of carbonic acid; a change which may be effected at ordinary temperatures, by the action of carbonic acid in the presence of a water-absorbing agent.

FINE ARTS

ROYAL ACADEMY OF ARTS, Burlington House, Piccadilly.—The EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight till Seven), One Shilling; Catalogue, One Shilling. LUMB STOCKS, R.A. Sec. pro tem.

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-NINTH ANNUAL EXHIBITION IS NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admission, One Shilling; Catalogue, 6d.

INSTITUTE OF PAINTERS IN WATER COLOURS.—The THIRTY-NINTH ANNUAL EXHIBITION IS NOW OPEN. Admission, One Shilling. Gallery, 53, Pall Mall.

JAMES FAHEY, Secretary.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'François de Rimini,' 'Neophytes,' 'Andromeda,' &c., at the DORÉ GALLERY, 38, New Bond Street. Ten to Six.—Admission 1s.

Etchings of English Landscape. By Messrs. C. P., F., and E. Slocombe. Two Series. (P. & D. Colnaghi.)

It is not an easy thing to examine and criticize a collection of etchings, which, although there is a general resemblance between them in subject and style, are, nevertheless, the production of three brothers. Nor is the task of deciding on the relative merits of each man's work made simpler by the circumstance that we are told in the large folio that its contents are the work of three artists, while the circular accompanying it unmistakably awards the whole of both series to two artists only. That there are differences of character and style, of feeling and skill, soon becomes obvious to those who carefully examine the series; the one in a large, the other in a larger wrapper. The etchers tell us that the subjects they have treated have been chosen solely on account of their beauty or their intrinsic interest, and that the artists have aimed at a truthful rendering of natural effects. If this were the limit of an artist's aims, we might be content to thank Messrs. Slocombe, and pass from one "truthful rendering of natural effect" to another, and be content with that. In etching, however, there is more required than mere fidelity, however delicate and successful, to natural effects; if that were all etchers cared to work for, they are already beaten by the camera, and the photographer is indeed an artist. But fidelity is not the end—or but one of the least important ends—of art; and the photographer is not, *per se*, an artist at all, but simply a chemical manipulator.

The Messrs. Slocombe are after all aware that there is more in etching than their needlessly modest words imply; for, although it is certainly true that, here and there, a little that is mechanical presents itself in their etchings, things of far greater artistic value are to be found in them; and we are bound to say that these artists have gone out of their way in order to refute a "popular" error, "that etching is more fitted for slight sketches than for more complete renderings of the fullness of effect seen in nature." We need not seriously endeavour to refute any such absurdity—an absurdity which is due not to a knowledge of the practice and capabilities of the art, but to a slight familiarity with the least important specimens of it. If the size of his works be any proof of the powers of an artist, the Messrs. Slocombe are Michael Angelos in their way, for their etchings are the largest we have seen that are due to the use of the etching-point and aquafortis, unaided by the graver. While this is the case, it cannot be said that the details of the landscapes have, even proportionately, been neglected; on the contrary, the huge plates of the larger series

are delicately and carefully wrought, without the slightest loss of what the artists style "fullness of effect."

The specimens before us are of unequal merit. For example, the sky in 'Moonlight; St. Ives, Pilchard-Boats Returning,' although vigorous, and, indeed, over-effective, possesses few of the qualities attainable by etching, and closely resembles a tolerable lithograph, that is to say, it is hard, mechanical, and somewhat woolly; on the other hand, the mid-distance and the foreground here, although somewhat forced, are capitally rendered. 'Tintern Abbey' seems to have been intended to show that the artist was by no means bound to deal with "strong effects" only, but could manage happily the subdued brilliancy of broad sunlight when a little vapour is in the air. The distance of the manifold cliffs of Wye is finely rendered. The best parts of the etching are the refulgent water its ripples and reflections, and the nice draughtsmanship of the meadow flats and their edges where the tidal stream has eaten them away. 'Worcester from the Diglis Locks' is somewhat similar. Here the air is clearer than over Tintern, the same fine draughtsmanship of the flat ground is observable, and the same success with the reflections. 'Sylvan Shades' is beautiful, being a series of vistas in a wood of beeches, near a stream, in moonlight. Firm and precise draughtsmanship is shown in the trunks and branches, also felicity of rendering texture, which one would hardly venture to expect from the artist who failed with the clouds in 'St. Ives'; still, the shadows even here are rather opaque and sooty. 'Stonehenge by Moonlight' is another *tour de force* of the kind, but finer than the Cornish fishing-town. The sky is much more delicate, softer, and finer; and, although the effect is in itself a softer one, yet, after allowing for that, one cannot help seeing how much better the distant sky is, and that there is, indeed, nothing wanting there. The sentiment of this etching is somewhat trite, but has not the less intrinsic beauty on that account. 'The Knightwood Oak' is the sort of thing that young ladies and amateurs love, so we should not be surprised to be told that this were the popular etching of the series; still, although pretty, it is not comparable in technical merit with the above-named works.

The above are by Mr. C. P. Slocombe. In 'The Thames at Chiswick' we have the work, and a very different kind of work it is, of his brother, Mr. F. Slocombe. The latter gentleman's effects are generally spotty, his handling less forcible, but hardly less delicate, whenever delicacy of execution has been aimed at, which is less frequently the case than with Mr. C. P. Slocombe. The treatment of the water, with its ripples of fitful breezes and intricate currents, its reflections of great masses of whitish clouds, and the handling of the foliage which fringes Corney Reach, will be enjoyed by all, especially by artists. 'Steephill Cove' represents a sandy beach at a sharp incline, the drawing and modelling of the surface of which are first-rate, quite equal, in fact, to anything in the etchings we have mentioned above; the rocks in the mid-distance on our left are poor and flat, and the sky shows a good and fine idea insufficiently worked out. Perhaps the best etching by Mr. F. Slocombe is 'Skrinkle Haven, Pembrokeshire,' a piece of a low slate coast, and detached rocks at the bases of the

cliffs, with summer seas breaking on the shallows—the waves, whether breaking or coming on, being admirably drawn and thoroughly understood, both as to form, perspective, and reflections. There is more freedom and there is not less precision in this etching than in most of the others. Notwithstanding the fine feeling for nature exhibited in the autumnal vista of a road with trees, called 'A Lane Scene, Pinner,'—a feeling best shown in the topmost boughs,—the foreground and mid-distance, though almost perfect in general rendering of effect, are too thin and unrefined to be quite acceptable. Amateur etchers have made us quite weary of views in the Pool, from London Bridge to Greenwich, and so much crude work has been produced by tyros, who cannot draw reflections on moving water, and are incapable of rendering the difference between shadows and reflections, that we almost regret to find a subject of this sort has attracted Mr. F. Slocombe, still more do we regret that he has been less successful than his wont in dealing with one of the most difficult of themes.

Turning to the smaller series of etchings, we may remark that the interest of the view of 'Rouen' is rather topographical than artistic; it is, however, nicely and delicately drawn. 'The Seine at Rouen' is a better work, but not of a better class than the last, except so far as regards the poplars on the island in the foreground. They are charmingly done. 'Old Buildings at Rouen' would not have displeased Méryon himself; it is a characteristic specimen of most of the peculiarities, beauties, and shortcomings of the art of etching. It is by Mr. F. Slocombe, and is, we think, the best of his contributions. Hardly less characteristic, and extremely brilliant and well drawn, is Mr. C. P. Slocombe's 'Zeitglocken-Thurm, Bern,' a capital subject, capitally done, rich in colour and tone. 'Sunset, Coast of South Wales, near Manorbier,' by Mr. F. Slocombe, has a fine, but crudely rendered sky; and the artist has thoroughly felt the grandeur of a long-receding line of vertical cliff, which is nearly straight in its vanishing, and, although not very lofty, extremely solemn and imposing from its simplicity and severity of outline. The foreground of shining sand, with shadows prodigiously lengthened by the low sun, has been carefully studied, and is, we believe, a novelty. The treatment of foliage in 'Lane Scene, Penmaenmawr,' by Mr. C. P. Slocombe, is free and yet precise, but the drawing wants atmosphere.

What we chiefly miss in these capital etchings is pathos. This is the very soul of all art that is not directly imitative, nor yet,—as, for instance, Mr. Whistler's paintings,—almost purely technical in its aims. The very nature of the etching process seems to preclude direct imitation, though M. Jacquemart and others have done wonders in that way under favourable circumstances, for instance, in rendering crystal, porcelain, and iron. The Messrs. Slocombe seem, as we have said already, to disregard, if not to disown, purely technical triumphs; yet they have more than once achieved great success in that way. As it is, they seldom seem to aim at being pathetic, and, where they obviously have that purpose in view, they—the 'Stonehenge' is an example—produce something which, however good, is trite. The lack of pathos causes us soon to lose our interest in these etchings.

THE ARCHÆOLOGICAL INSTITUTE.

LAST year the Institute made a short excursion to Guilford previous to the annual Congress. This year Berkhamstead was selected as the scene of a day's outing, and on Tuesday morning last, a select party, under the direction of Mr. J. Burt, the hon. secretary, left Euston Station. At Berkhamstead they were met by Mr. G. T. Clark, who gave a brief, but lucid and interesting discourse on the Castle, which, in Saxon times, formed one of those fortresses for the defence of London and its neighbourhood, of which Rochester, Guilford, Farnham, Windsor, and Wallingford, are the remaining.

Berkhamstead occupied a well-chosen position, being surrounded by a row of marshes, and having broad deep ditches, one proper to the artificial mound on which the fortress was built, and another which included the general area to be defended. Mr. Clark explained that the mound itself was of the eighth or ninth century, and that the tower constructed on it by the Normans was not square, as at Rochester and Guilford, but a shell tower, as at Windsor. Historically, the place is of deep interest. Here the Conqueror awaited the surrender of London, and received the submission of the great Saxon noblemen. The Castle was taken by the Dauphin Louis of France, who, however, had soon to abandon it. Richard, King of the Romans, occupied it in royal style, and died within its walls. The Black Prince held court here, and Froissart, who lived in his service, gives a description of the life led in those days. The ruin belongs to the Duchy of Cornwall, and it is leased to Lord Brownlow. After a visit to the adjoining "Castle," an Elizabethan structure, once inhabited by the great Lord Falkland and now occupied by the Marquis of Hamilton, the party proceeded to the church, of which the poet Cowper's father was once rector, and then Mr. J. H. Parker, C.B., pointed out the characteristics of the structure, which is Early English, of the latter end of the thirteenth century. Mr. Parker justly censured the recklessness in which the "restoration" of the church has been carried out, and those present seemed to agree with his remarks. After lunch, and a visit to the Grammar School and the Rectory (where Cowper was born), the party returned to town, pleased with their day's outing, which, thanks to Mr. Burt, had been in every way successful.

Fine-Art Gossip.

At a meeting of the Royal Academicians, held on Thursday evening last, Mr. F. R. Pickersgill, R.A., was elected Keeper, being the only candidate for the office; and Mr. Eaton was chosen to fill the post of Secretary, so long held by Mr. J. P. Knight, R.A. There was a sharp contest for the latter appointment.

The late Lady Morgan bequeathed 100*l.*, to be given to Mr. J. V. Hogan, in order that he might execute a memorial in sculpture of the Irish "bard" and song-writer, Turlough O'Carolan. The work will soon be finished in marble, nearly life-size. We have received a photograph from the clay-model, which represents O'Carolan seated, a three-quarter figure, in bas-relief, performing on a harp, with long hair flying on his shoulders, wearing lace ruffles, and a loose coat with wide cuffs. O'Carolan lost his sight in youth, and the face is fortunate in giving the peculiar expression of a blind person, with much sweetness and grace; the action is good. The likeness is due to an old print. The monument will be placed in St. Patrick's Cathedral, Dublin. The biography of O'Carolan is interesting and characteristic. He was, according to Walker's 'Memoirs of the Irish Bards,' which contains translations of several of his productions, the son of a poor farmer, born in 1670, and blinded by small-pox in youth. He was a player, but an indifferent one, on the Irish harp. He lived at Moshill, Leitrim, and was by avocation an itinerant harper and singer. This calling he seems to have pursued on horseback, attended by a harper,

who performed on the instrument while O'Carolan sang. The specimens given by Walker show that his verses must have been inspired by a lively imagination, and at second hand, for they deal exclusively with objects of sight. The simple-minded biographer had not given a very exalted notion of the poet, who was addicted to drinking, especially whisky; "he suffered from the deepest melancholy." But he seems to have been of a kindly and jovial temper, bearing his troubles with a good heart. He died in 1738, and was buried in a grave known to few. His biographer says, in evident good faith, "His skull is distinguishable from other skulls which are scattered promiscuously about the churchyard by a perforation in the forehead, through which a riband is drawn."

THE new Courts in the South Kensington Museum, which we described last week, have been "inaugurated" by entertainments called "private views," which took place on the evenings of Thursday and Friday. The Courts will, we believe, be opened to the public on Monday next. By the way, a friend has pointed out that we wrote of Adam Kraft's masterpiece in the church of St. Lawrence, Nuremberg, under its popular name of "pyx." Our friend points out that it is not a pyx at all, but a ciborium; which, of course, it is. We, however, were in some respects compelled to follow the official description, and that styles it a pyx.

It is understood that the Government will, on proper representations being made, and estimates furnished of the proposed cost of the work, consent to provide funds for completing the re-construction, it would be unfair to call it restoration, of the Chapter-House at Westminster, on which considerable sums have already been expended.

A MEMORIAL cross is to be erected in honour of the late Bishop Patteson, at Spence Cross, Ottery St. Mary, Devonshire.

THE *Gazette des Beaux-Arts* for this month is unusually rich in illustrations, woodcuts, and etchings. Among the leading essays are—1. A capital essay, with woodcuts, on 'L'Art Phénicien,' by Ernest Renan, a continuation of papers published in preceding numbers of the *Gazette*,—a series of memoirs which possess great interest for the antiquary and artist, and which, notwithstanding the apparent paucity of materials, the author has contrived to make of much value. 2. 'Le Grand Salon de Saint-Roch,' a good account of an interesting work. 3. The critique on the pictures of the Salon, Paris, of this year. It deals first with the sculptures, and then with the pictures. The illustrations exhibit a considerable portion of the work which we have already dealt with. 4. An analysis of the 'Exposition Retrospective' is well worth reading, and shows how excellent such collections of works of art may be made. It comprises an admirable etching by M. Le Rat, after a portrait of a lady attributed to Pourbus, but strongly suggestive, in the etching, of A. Moro.

We have received from Messrs. Cassell, Petter & Galpin 'A Course of Water-Colour Painting,' from designs by Mr. R. P. Leitch, the clever scenic artist and landscape-painter. If painting could be acquired from books, which we do not believe, this publication would serve this purpose better than most other works of its class. It is simple and concise, and contains plain directions of a strictly practical kind. The student who has had experience enough to enable him to execute in their appointed order, and with sufficient patience, the dissections which accompany the numerous illustrations in colour, may profit to a certain extent by Mr. Leitch's labours.

MUSIC

ST. JAMES'S THEATRE.—SATURDAY, 12. MONDAY, 14, and every Evening during the Week, 'LA BELLE HÉLÈNE,' Opéra-Comique, in Three Acts, by Offenbach. Mmes. Desclaux, Louisa, &c. M.M. Marie-Widmer, Jolly (Ajax Her), Charlier, Chambéry, Noé, Durieux, &c. Full Orchestra, and Chorus of Seventy.—Prices from 2*s.* to 6*l.* 6*s.*

CHORAL HYMNS.—*Onward and Upward—Onward Christian Soldiers—Thy Will be done—Brightly gleams our Banner—To Christ the Lord—So Rest my Rest—The Shadows of the Evening—O Lord God Eternal—Soon and for Ever—Sweet Saviour, bless us—Head of the Church—Though Nature's Strength decay—Church Bells.* By T. Tilleard. (Novello & Co.)

SACRED SONGS.—*Gone up on high.* By R. W. Hotten. (Metzler & Co.)—*O Hymn of Love.* By Herbert Baines. (Stead & Co.)—*Holy Dreams.* By the Author of 'Vasco.' (Weekes & Co.)—*Maria Mater; or, Father of Mercy.* By F. Booth. (Dobson & Co.)
Fugue on the Organ. By H. N. Goodban. (Metzler & Co.)

It may be a question whether England ever had a traditional style for the hymn-tune. At the Tudor epoch she cast aside the Middle-Age Latin, and taking to Dutch and Germanic models, made psalm-tunes not very legitimate in character, and not marked by much religious sentiment. The spiritual life seen in the Lutheran hymn and its choral (of which the German "Passions" give so many examples) our church laws shut out, and hence we lost the chance of development and edification. The hymn-tune has been the musical weakness of the nation; for we have had no opportunity for the exercise of the producing power. In these days it is made an organist's tune or a clergyman's tune, and is generally devoid of artistic power, imaginative reason, and spiritual feeling. Style there is none; the traditions are gone, nor is there any teaching. The inspired choral, the divine power of Luther's coadjutors, has passed away; the living language of the hymn-tune, the spiritual basis, exists no longer. Mr. Tilleard is a prolific composer, but his choral hymns are without style, and there is much in them that is flat and common. Mr. Tilleard pursues the tenor of his way without hitch, blot, or patent irregularities; he eschews the emotional and adopts a level deadness, which becomes wearisome. There is the musician's test and there is the people's test; both, we fear, will be unfavourable to Mr. Tilleard's "Choral Hymns."

The "Sacred Songs," taken in the lump, are but borrowed plumes from the cemetery-going hearse. There is neither laxity in them nor severity, for there is no thought and there is no aspiration. Mr. Hotten's song is disfigured by an illustrated title-page, in which he couples his name and music with the great painting of Raphael, the 'Ascension.' The combination is profane, and the commercial power of such frontispieces may be doubted.

The 'Fugue,' or sermon on a musical text, is the legitimate follower of the sermon from the pulpit, and it would be well, both for precentors and hearers, if the orator were governed by laws as logical and imperative as the musician. Mr. Goodban has fulfilled the requisites of the canon, and in his theme and proposition, antecedent and consequent, corollary and episode, and accumulative coda, has shown himself experienced and happy in his illustration of this interesting and scholastic form of composition. His Fugue is not difficult, and possesses good melody and natural sequence.

The Organist's Quarterly Journal of Original Compositions. Edited by W. Spark, Mus. Doc.—*Musical Fragments Illustrative of the Proper Treatment of certain Parts of the Church Service.* By an Amateur (Thomas Barker, of Revesby Parsonage).—*Festival Te Deum: a New Choral Setting.* By T. Tilleard.—*Two-Part Anthems for Small Choirs.* By G. A. Macfarren. (Novello & Co.)

Cramer's Christmas Carols. (Cramer & Co.)
Dr. Watts's 146th Hymn. By E. Edgar. (Pitman.)

The compositions of the organists of olden times cost much hard work. The object was reverent worship, and the composers gave all their strength to their task. There is little of devotion in modern organ-music, and there is still less vitality. The

forms of the movements are secular, and the character of the work weak and poor. We find marches and pastorals composed for the organ, which, if played on the piano or transplanted to the orchestra, would be voted terrible inflections, and cast forth as the dead music of the dead. In all this organ industry we fail to discover religious expression, and in the secular art-handling little to admire. The October and January issues by Dr. Spark illustrate our remarks. There is a redeeming sonata by the Dutch composer, Myn-Heer Silas, who is a very able musician,—a sonata of some magnitude, which is strong enough to touch unprejudiced listeners. It is music of rather a dignified character. We cannot commend the native productions of Messrs. A. Johnson, Hainsworth, Hargitt, and Stark. Mr. Henry Smart has a high reputation, and takes a fair position among his contemporaries. His Interludes for the offertory are soothing. Herr Philip Tietz, of Hildesheim, in a Pastoral, has a bold concluding movement, and shows himself to be both organist and organ-writer. The Pastoral is too brief, but it possesses perspicuity and individuality. Mr. Gladstone, of Chichester, has a Prelude well laid out; it is clever, but Mr. Gladstone has made small use of his imagination.

Mr. Barker's Preface is the only useful portion of his 'Fragments.' Mr. Barker protests against the abuse of the word "Amen" by modern composers. "Amen" is a dissyllable with two accents, and demands two bars of music. Our composers make it of one accent, and put it into one bar. Mr. Barker is quite right, and he is to be thanked for his manifesto, but he will require much study and training before he can become a composer of church-service music.

We would suggest to Mr. Tilleard to study M. Gounod's 'Te Deum.' The French composer is undoubtedly a great man in service-music, and composers of the calibre of Mr. Tilleard cannot do better than study M. Gounod, especially as there is some stuff in Mr. Tilleard. He should get out of the groove he is in, and invent a new dictionary of phrases and cadences, something that has life and colour.

Mr. Macfarren's Anthems are in two series, one for boys and female voices, the other for women and men's voices; they are written in a natural and unaffected way. These compositions will be useful in village churches with plain parochial choirs. Short and easy anthems are much wanted, and Mr. Macfarren's labours in this direction will be found highly useful, and will be duly appreciated.

The Cramer Edition of Carols contains the ordinary traditional ones, with some novelties from Mr. W. F. Taylor and Mr. James F. Simpson. The work of the former is lively and spirited—that of the latter is laboured, and is not a carol.

Had Mr. Edgar considered the proper conditions and uses of hymn-music, he would not have occupied his time so unprofitably as to write what congregations will be certain to reject as so much harsh emptiness, and musicians to look upon with callous indifference. His composition is wanting in every feature necessary for a proper setting of Dr. Watts's hymn, and is marked by an obtrusive and offensive phonetic notation, at which scholars in music will look with horror.

HER MAJESTY'S OPERA.

THE posthumous opera by Balfe, 'Il Talismano,' is not to be produced this season, but its production is to take place, according to a notice issued by the Impresario, shortly after the opening of "Her Majesty's Opera Season of 1874," with Madame Nilsson in the chief character. The excuse offered for this postponement is that our Persian and Russian visitors have ruined the Opera season, so attractive have the fêtes given in their honour proved. We doubt much whether the subscribers who took boxes and stalls on the faith of Mr. Mapleson's promise to produce one new work will be satisfied with the manager's statement that the "present time is most inopportune" to hear

Balfe's final opera. Our belief is, and it is one generally entertained in operatic circles, that the interest and even excitement of listening to any novel production, in place of the routine *répertoire*, would have given vitality to the flag end of the season, and would have, at all events, afforded an assurance to the general public that confidence could be placed in the preliminary programmes of operatic directors. But there are other rumours current as to the cause of the withdrawal of 'Il Talismano,' which differ from the managerial manifesto. It is affirmed that Madame Nilsson took advantage of the close of her engagement next Tuesday (the 15th inst.) to decline playing the part of Edith Plantagenet in the 'Talismano,' which, it is stated, would have been ready for representation on that evening, that the Director was unable to induce the *prima donna* to depart from her resolution not to sing after the 15th inst., and that it would have been too late to assign the character to another artist. The Shah's visit, if gossip may be believed, was productive of other disastrous results besides that of diminishing the attendance at the Opera-houses.

Mdlle. Marie Roze, at the Opéra Comique in Paris, was highly popular in Auberian operas, but the lady was over-tasked when she essayed the part of *Margherita* last Monday. Signor Campanini resumed the character of *Faust*, but it is better adapted for M. Capoul, having been, indeed, specially written for a French tenor.

The season is to end next Saturday (the 19th). Madame Nilsson will appear for the last time next Tuesday, as *Margherita* in 'Faust.'

AUBER'S 'DIAMANS DE LA COURONNE.'

THERE are but few of Auber's operas which retain a permanent position in the London *répertoire*. 'La Muette de Portici' ('Masaniello') and 'Fra Diavolo' are really the only works frequently given here, and even the former is too often presented in a mangled form; but 'Gustave,' 'Lestocq,' 'L'Enfant Prodigue,' 'Zerlina,' 'Le Cheval de Bronze,' 'Le Dieu et la Bayadère,' 'L'Ambassadrice,' 'Le Domino Noir,' 'La Part du Diable,' 'Haydée,' &c., which have been heard here in some language or other, are now forgotten. The same fate awaits, there can be little doubt, the Italian adaptation of 'Les Diamans de la Couronne,' produced on the 3rd inst., and repeated with "cuts" on the 5th inst., at Covent Garden Theatre. Not even the splendid vocalization of Madame Adelina Patti and of Madame Monbelli can give vitality to the present version, for two special reasons, irrespective of the weak and slovenly execution. In the first place, the Italian poet, Signor Zaffra, in adapting Scribe's vivacious and epigrammatic spoken dialogue, has contrived to render the words of the recitatives dull and spiritless; and, secondly, Signor Vianesi, who has "composed" the recitatives, has succeeded in writing them in heavy strains, accompanied by ponderous orchestration, the complete antithesis of the Auberian imagery. Then, what can justify the intrusion of the conductor's own compositions into the score? There was not the slightest excuse for this insult to the music of Auber, a master-mind of French national music. Every note of 'Les Diamans' is a pearl of itself, a precious jewel, which required neither fresh setting nor polishing. There was no occasion even to go back to such early productions as 'Leicester' (1822), and 'La Neige' (1823), and to pick out pieces in order to lengthen 'Les Diamans.' The only defence of the unjustifiable transposition of a tenor part into that of a baritone, is the poverty of the *troupe* in tenors. The cast, with the exception of the two ladies we have cited, was thoroughly bad. It is lamentable that there are no proprietary rights to protect the works of composers from such mangling as 'Les Diamans' has suffered.

PHILHARMONIC SOCIETY.

THE eighth and final concert of the sixty-first season of the Philharmonic Society took place last Monday, in St. James's Hall, with Mr. Cusins as conductor. The programme included a Symphony

in D, by C. P. E. Bach, for the first time in this country, and Beethoven's Symphony in A, No. 7. Mr. G. A. Macfarren's Overture to his oratorio, 'St. John the Baptist,' and Weber's 'Jubilee' overture, were also executed. Madame Carreno-Sauret was the pianist, and selected Mendelssohn's Rondo Brillante, in B minor; M. Colyns, the violinist, played the first movement of Rode's Eighth Concerto, in E minor. Mdlle. Tietjens was the vocalist, and sang the *scena* of "Agathe," from Weber's 'Der Freischütz,' Mozart's "Porgi amor" ('Nozze di Figaro'), and Schubert's "Lied," 'Gretchen am Spinnrade,' accompanied on the piano by Mr. Cusins. The symphony by the second son of the great Bach is both curious and interesting: curious, for in it the source of Haydn's earliest orchestral style can be distinctly traced, and interesting, from its melodious themes and sonorous effects. The old writers knew how to make the most of the limited resources at their command, and Emanuel Bach evinces vigour in the tones he draws from the stringed instruments, as beyond the use of the wood there are only horns, trumpets, and drums. There is no break in the three movements; the first, *allegro di molto*; the second, *largo* in E flat, three-four time; and the *finale*, *presto*, in three-eight time, in the primitive key. Mr. Macfarren in his analysis is somewhat diffuse in his explanation of the keys, but the work is simplicity itself; and when the writer states that "the symphony illustrates the condition of music before Mozart advanced it to its grand eminence among the arts, and it shows that the transmutation of monkeys into men is not much more wonderful than the development of the grand, comprehensive, beautiful forms of later days out of such an origin," we cannot agree with him that there is the slightest analogy between the Darwinian monkey and the Bachs, who were giants and not dwarfs—anything but ignoble, indeed, in their forms or in their ideas. Haydn said emphatically, "I owe all I know to Emanuel Bach."

The solo players both secured the suffrages of the auditory, but we cannot say that Madame Carreno-Sauret played nearly so well as when she appeared, before her marriage, at the Monday Popular Concerts, two years ago. In endeavouring to be rapid, she became anything but clear and distinct at times; still the charm of her touch is unquestionable, and her executive skill is great. We do not see why the designation *Capriccio*, given by the composer in the later edition published of the B minor work, should be changed to Rondo, because the name was originally used by Mendelssohn in 1832. The composer altered the piece subsequently, and it is as the *Capriccio Brillante* that it is now universally recognized. The violin player comes from the Brussels Conservatoire, and possesses all the attributes of the great Belgian school of fiddling, of which De Beriot and Vieuxtemps have been the most distinguished exponents. The concerto is not beset with difficulties sufficient to dismay modern violinists. Pierre Rode was an executant long before the days of Paganini and Spohr, and his brilliant feats are now child's play; but M. Colyns contrived to crowd into the *point d'orgue* a large amount of intricate scales, and showed that his intonation is unexceptionable, and his *bravura* skill of the first class.

Mr. Macfarren's overture fully confirmed the highly favourable impression it made when it was first played, last January, by the British Orchestral Society. It is among the most brilliant and effective preludes of the many orchestral pieces by this gifted composer. We do not care to enter into the debatable point, whether, the overture being called an overture to the oratorio 'St. John the Baptist,' the treatment ought not to have been more devotional in tone. Mr. Macfarren was quite justified in selecting any portion of the scriptural story for his purpose: thus, after the proclamation of the coming Messiah by the ram's horn—trumpet, of course,—he depicts the pomp, power, and pageant of Herod. The themes of the violoncellos and violas have infinite charm. The veteran composer, after a long and enthusiastic recall, was led to the orchestra—for he is blind—and cheered again and again.

Mdlle. Tietjens was in good voice, and sang her three solos finely—the 'Freischütz' scena, in the original German, specially so.

In taking leave of these concerts, we must thank the Directors for the cosmopolitan spirit shown in the selections. The old routine system, against which the *Athenæum* for years waged war, has given way to more enlightened views of art, and novelties both of interest and of importance have been introduced this season. There is, however, one point which ought to engage the serious attention of the Committee of Management, and that is, the policy of altering their concert-evening from Monday to Wednesday. Now that the two Italian Opera-houses have taken to having four, and even five performances in the week, Wednesday is the only day on which it is possible to secure the services of the picked players. The weak point of the season just ended has been the band, which, with twenty-seven new members this year, has been vastly inferior both to what it used to be, and to what it ought to be. Let there be no delusion; we write advisedly, and we are only expressing the general opinion of artists and amateurs, when we say that the reformation of the Philharmonic orchestra in 1874 is indispensable to the continued prosperity of an association which, with many faults, has achieved much for art. A conductor, like a general, must, to be thoroughly efficient, have good forces under his command.

THE LATE PRINCE PONIATOWSKI.

The career of the Prince-Professor Joseph Poniatowski was remarkable for its vicissitudes. He was the grand-nephew of Stanislaus the Second, the last King of Poland, and was born in Rome in the 20th of February, 1816. His musical talent was developed at an early age, for before he was six years of age he was a good pianist. His family took up their residence in Tuscany in 1823; the Prince studied at the College of the "Padri Scolopi," where he gained the first prize for mathematics when seventeen years old; but following up his musical studies, and being gifted with a fine tenor voice, he made his *début* at Lucca on the lyric stage, and followed up his success by appearing at the Pergola, in Florence. In that city, at twenty-three, the Prince produced his first three-act opera, 'Giovanni da Procida,' based on Nicolini's tragedy. This was succeeded by his comic opera, at Pisa in 1839, 'Don Desiderio,' a work which was brought out in Paris eighteen years afterwards with signal success. In 1842 his setting of M. Victor Hugo's 'Ruy Blas' was heard at Lucca, and next came, at Rome in 1844, 'Bonifazio dei Geremei'; in Florence, in 1845, 'I Lambertazzi'; in 1846, at Genoa, 'Malek Adel'; at Venice, 'La Sposa d'Abido,' a setting of Byron's poem; in 1847, at Leghorn, 'Esmeralda.' The revolutionary epidemic of 1848 induced the Prince to enter into political life. He was naturalized in Tuscany, and the Grand Duke Leopold gave him the title of Prince of Monterotondo. He was elected a Member of the Chamber of Deputies, and became in turn Secretary and Questor of the Chamber. In due course, after declining several posts, he accepted that of Minister Plenipotentiary to Paris, London, and Brussels. He resigned his diplomatic position to return again to his operatic career, the turbulent times not being suited to him; but under the reign of the Third Napoleon he was naturalized a Frenchman, and was nominated a Senator. The fall of the Empire and the war between France and Germany were the cause of the residence of the Prince in London, until his sudden death on the 3rd inst., within a week of the time when he conducted his own Mass in F, at Drury Lane Theatre, at his benefit concert. On the afternoon of the concert he was in good health and spirits, and talked of his approaching tour abroad, with Herr Ullmann as accompanist. In Paris, in addition to 'Don Desiderio,' he produced, at the Grand Opera-house, 'Pierre de Médicis,' in four acts, in 1860; 'L'Aventurier,' a three-act opera, at the Lyrique, in 1865; and at the same theatre and at the Opéra Comique, 'A Travers du

Mur,' in 1861. His Mass in F was first heard in Paris in 1867. He organized a series of performances in the French capital very much like our defunct Antient Concerts. In Florence he introduced Beethoven Concerts. He was, indeed, as liberal in his musical views as in his politics; and although his compositions were of the modern light Italian school, there was no greater admirer of the works of the great German masters than Prince Poniatowski. His last opera, 'Gelmina,' which was done at Covent Garden, with Madame Adelina Patti and Signor Naudin in the chief characters, had a most unfortunate libretto, and the Prince's memory, which in musical matters was prodigious, served him much more than his invention. But the Prince wrote well for the voice, and many of his detached songs have won great popularity. He will be remembered as an ardent admirer of art as well as a kind supporter of artists, when he was in a position to be the Mæcenas of music in Paris, always welcoming amateurs and artists with sympathetic feeling and kind hospitality. He was buried at Chislehurst on Tuesday. The mass was the low *Messa Defunctorum*. The only musical portion of the service was the fine singing, by Señor Diaz de Soria, of the "Per Pietà" of Stradella, accompanied on the harmonium by Signor Visetti, and the playing on the organ by Mr. Griffiths of the "Kyrie," in G minor, by Novello. After the low mass in St. Mary's Chapel, the coffin, which, covered with the Prince's orders, immortelles, and flowers, had been placed opposite the resting-place of the late Emperor Napoleon, was removed to the grave outside St. Mary's Chapel, close to the Memorial Chapel in course of erection by the Empress. There was a large gathering of the friends of the late Prince, including his son, Prince Stanislaus, as chief mourner, Signori Mario, Gardoni, Naudin, Cotogni, Capponi, F. Lablache, Alary, R. Costa, Rizzelli, M. Faure, M. Rouzaud (husband of Madame Nilsson), the Marquis de Caux (husband of Madame Patti), Prof. Ella, &c.

CONCERTS.

At the Evening Concert of M. Gustave Erlanger, the pianist, in St. George's Hall, on the 5th, the scheme comprised many of M. Erlanger's own compositions, including a String Quartet, in E flat major, Op. 19; a Pianoforte and String Quintet, in C minor, Op. 35; Pianoforte Solos, 'Petits Souvenirs,' Op. 17 and Op. 15 (valse), 'Petit Caprice,' Op. 32, Scherzo, Op. 31, and Violin and Piano Solo, Op. 28; besides settings for tenor, 'She walks in beauty' (Byron), 'Love will find out the way' (Percy's 'Reliques'); for soprano, 'Love's philosophy' (Shelley), 'The sea hath its pearls' (Longfellow), 'I love thee' (Hood), and 'I prythee send me back my heart' (Suckling). The impression we formed from these works is that M. Erlanger is a rapid and ready writer, with no pronounced individuality, but possessing sound knowledge and musician-like ability. Mdlle. Gaetano and Mr. Lloyd were the singers, and Messrs. Straus, Ries, Blagrove, Paque, and Ganz the instrumentalists.

Madame Haas, a pianist of the classical school, had a *Matinée* on the 5th inst., at the residence of Lady Thompson. The artist played works by Bach, Scarlatti, Mozart, Chopin, Schumann, and a Gavotte in E minor, by Miss Kate Loder (Lady Thompson), displaying her executive skill and artistic intelligence. Madame Haas was also allied with M. Schimon in Schubert's two Marches for four hands, and with Fräulein Fiese in Beethoven's Sonata in a minor. Madame Regon-Schimon was the vocalist.

Signor Rendano, the youthful Italian pianist, had a *Matinée* on the 3rd inst. He joined M. Colyns, Mr. Hann, and M. Paque in Schumann's Pianoforte and String Quartet in E flat. His solos were from the sixth book of Mendelssohn's 'Songs without Words,' a transcription of the Scherzo from the 'Midsummer Night's Dream,' and some of his own compositions, which display fancy. As an executant he is very remarkable. The 'Ave Maria' of Bach, arranged by M. Gounod, was sung by Madame Corani, accompanied by

Signor Rendano; M. Colyns, violin; and Mr. Morant, an amateur, at whose mansion, in Park Lane, the concert was given, played the harmonium part on the American organ.

Miss Edith Wynne, who commenced her career as a singer of Welsh airs in her own native language, has slowly yet surely advanced in musical reputation, and is now deservedly ranked in the first class of our sopranos, being able to attack, with the skill of the accomplished artist, music of all schools, sacred and secular. The lady has not taken any prominent position on the lyric stage, but we think her performance in Signor Randegger's operetta, 'The Rival Beauties,' indicates that with practice Miss Wynne would command success. At her evening concert, on the 9th inst., in St. George's Hall, she had the co-operation of Mesdames Rita, Angèle, Watts-Hughes, Patey; Messrs. Cummings, Patey, Mathison, Lewis Thomas, Eos Morlais, vocalists; and Mr. Brinley Richards and Miss Bessie Waugh, piano; Mr. John Thomas, harp; Mr. Radcliffe, flute; and Messrs. Ganz and W. H. Thomas, and Signor Randegger, accompanists.

Amongst the other concerts this week have been those of Miss Austin, vocalist, with the aid of Mdlle. Roze, M. Jules Lefort, Signori Gardoni and Borella, Madame Haas, piano; Mr. Croix St. Ange, violoncello; Mr. F. H. Cowen, accompanist; and of Miss L. Moulding, pianist, assisted by Mesdames Lancia, M. Scott, and Mr. R. Latter; Heer Heermann, violin; Herr Schuberth, violoncello. The students of the Royal Academy of Music had an evening concert, at the Hanover Square Rooms, on the 10th inst. The *Matinées* of Signor Pezze, of Signor Scuderi, and Miss Edwards, have also taken place.

Musical Gossip.

Two more Italian Opera concerts are announced; the first will take place this day (the 12th inst.), at the Royal Albert Hall, with Mesdames Tietjens, Roze, Valleria, Macvitz and Trebelli-Bettini; Signori Campanini, Fancelli, Aramburo, Rota, Del Puente, Borella, Agnesi and Medini, with Mr. Cusins, conductor; and the second at Covent Garden Theatre next Wednesday evening, with Mesdames Patti, Monbelli, Sinico, Albani, Smeroschi, Scalchi; Signori Nicolini, Bettini, Graziani, Cotogni, Baggiolo, M. Maurel, M. Faure, &c., with Sir J. Benedict, Signori Bevignani, and Vianesi, conductors.

The competitions at the National Music Meetings have ended, and the distribution of prizes will take place at the Crystal Palace this afternoon (Saturday), and will be followed by a concert and garden fête.

In preparing for the reception of the Shah of Persia at the Grand Opera-house in Paris this evening (the 12th), the Director, M. Halanzier, has made great changes in the theatre. The five centre boxes, and the three upper ones over the first circle, have been converted into one grand box, the amphitheatre stalls, which, it may be remembered, are at the back of the pit, being included in it, so as to make in the centre of the house one grand box, such as is seen at the court theatres in Germany on state occasions. There will be two *fauteuils* (query, thrones) in the centre of this huge box, for the Shah and the President of the Republic (Marshal Mac-Mahon). Madame La Maréchale will sit by the side of the Grand Vizier, and the seats in the rear will be occupied by the diplomatic and other distinguished personages. The floral and other decorations are to be on the grandest and most picturesque scale. The programme comprises Auber's 'Masaniello' Overture, the third act of Halévy's 'Juive,' and selections from the two ballets, 'La Source' and 'Coppélia.'

The Paris *Athénée* closed its season with three representations of a new operetta, 'Royal-Champagne,' music by M. Lemaire. The theatre will be re-opened on the 1st of September.

At the Opéra Comique, Mdlle. Isaac has made a successful *début* in Donizetti's 'Fille du Régiment.'

ment, a work originally produced at that theatre. The *débutante* is a pupil of M. Duprez, and has been a favourite at the Brussels Théâtre de la Monnaie during the last season. Mdlle. Franck's first appearance in the 'Galathée' of M. Victor Massé was also favourable; M. Boaky, a new baritone of great promise, being Pygmalion. A new tenor, M. Dekeghel, has also pleased in Boieldieu's 'Dame Blanche.'

THE operatic subventions have been under the consideration of the financial sub-committees of the French Legislature, and they have recommended the grants of 800,000 francs for the Grand Opéra, 140,000 francs for the Opéra Comique, and 100,000 francs for the Italian Opera, with the right of nominating the future Director for the Salle Ventadour. The Budget Committee will only recommend a grant of a million of francs for the completion of the new Grand Opera-house, and ten millions more, it is stated, will be required.

SIGNOR VERDI is composing a cantata for the inauguration of the monument to the late statesman Cavour, which will take place next October.

A MONUMENT was erected, at Berlin, on the 25th ult., to the memory of Carl Tausig, the pianist, who died so young, and who was regarded as the rival of Dr. Liszt, Dr. von Bülow, and Herr Rubinstein in executive skill. The Berlin "Sinfoniekapelle," at the inauguration, executed the funeral march of Beethoven's 'Eroica' Symphony, the "Ave verum" of Mozart, and the *chorale*, "Jesus meine Zuversicht."

THE admirers of the dramatic ability of Mdlle. Desclée will be surprised to learn that the artiste is an able pianist and organist, and can sing well—indeed, so well that, had the lady more power, we should claim her for the lyric drama.

THERE will be two Italian opera companies, in the autumn and winter, travelling through the American states; the one under the direction of Herren Max and Maurice Strakosch, with Signor Muzio as conductor, having as chief singers Mesdames Nilsson, Torriani, Maresi, and Cary, MM. Capoul and Maurel, Signori Campanini, Bonfratelli, Del Puente, Manetti, &c.; and the other directed by Herr Max Maretzek, with Mesdames Lucca and Murska and Signor Tamberlik as stars. The brothers Strakosch have secured the exclusive right of representation of Signor Verdi's 'Aida,' Herr Wagner's 'Lohengrin,' and the 'Hamlet' and 'Mignon' of M. Ambrose Thomas. This will be the first time that the rights of authors and composers of operatic works have been respected in the United States.

DRAMA

THE WEEK.

GLOBE.—'Coming Home; or, Sithors (sic) to Grind,' a Domestic Drama, in Three Acts. By George Ralph Walker.

HAYMARKET.—'Twenty Minutes' Conversation under an Umbrella,' a Comedietta. By Mr. Dubourg. *Madge*, Miss Robertson; *Will*, Mr. Kendall.

PRINCESS.—'Le Mouton Enragé,' Operetta de Noriac et Jaime; Musique de P. Lacombe. *Estelle*, Madame Judic.—'Marcel,' Drame en Un Acte, par J. Sandeau et A. Decourcelle.—'Le Roi Candaule,' Comédie en Un Acte de H. Meilhac et L. Halévy.

THE experiment of producing a play in the country and transferring it subsequently to London is no longer a novelty. To a certain extent the system, which has developed during recent years, tells in favour of the London playgoer. Repeated performances do duty for rehearsals, which in England are almost always inadequate, and the work is not seldom given with a tolerable approach to completeness. There are some drawbacks, however, among which a tendency on the part of actors to over-accentuate those portions of their impersonations that have been most popular is not the least. This is the more regrettable, as in the country as in London that part of a presentation which is most popular is often, it might almost be said invariably, the worst. The

new play which Mr. Saker has brought from Liverpool is an instance in point. In general merit it is not much below the general run of domestic dramas. It has interest, and a certain amount of fun. In course of repeated representations the central figure has apparently grown much too prominent, and the acting at more than one point is over-coloured. The play is evidently the work of a novice, and is crude both in conception and workmanship. An adept in dramatization would have avoided the repetition of idea and of action, of which it is full, and would have toned down the crowning improbability of the last act.

Great allowance has to be made for the dramatist who has in a third act to wind up all the threads of an involved plot, and to mete out to all a full measure of poetic justice. An English audience, too, is not content to accept a suggestion with regard to the future. If it has not the absolute wedding, it must see the licence and hear the order given for the ring. Such a hash of absurdity as the author of 'Coming Home' has given in his last act, in his endeavour to meet this difficulty, has not often been seen. The story follows the adventures of the younger of two brothers, who, left penniless in boyhood, have separated to seek their fortunes. With Joe Stammers the world has not prospered. He has been several things, a soldier among others, and, in the end, is a knife-grinder, travelling round the country with his wheel. Forty years have elapsed since he and his brother parted, and he has heard nothing from him since. None the less he expects his return, and keeps a chair waiting for him by the fireside. In the end, when every one except Joe has given him up, Tom Stammers returns to reward his brother's faith and patience. The character of the knife-grinder is effective rather than original. To give it importance, however, all the other characters are dwarfed. The smallest action of the hero is placed in evidence. If he cleans the fire-grate, undertakes any culinary performance, or, indeed, does anything whatever, the dramatic action stops until his task is accomplished. That a character thrust into such prominence should not become wearisome or intolerable, speaks well for the manner in which it is acted. Mr. Saker, indeed, who plays the part, and who is new to London, is a character-actor of genuine merit. He is free from apparent mannerism, and has a vein of genuine pathos. His appearance and bearing are thoroughly good, and the manner in which he performs the rather wearisome business allotted him is singularly unostentatious. Still the character is aggressive in the demands it makes upon the audience. Inanimate things stir of their own account to give it increased prominence, the curtain in the first act moving without human agency, that the actor, wheeling his barrow without, might come into the frame of the picture with which the act concludes. A decidedly unpleasant effect is produced when the missing brother proves to be a nobleman. It is in connexion with the other characters, however, that the more prominent absurdities are introduced. A step-mother, who has behaved atrociously to her husband's daughter, and who is, indeed, one of the most unnatural characters ever conceived, finds that the husband she has for a score years supposed to be dead, turns up living. Before the surprise caused by his appearance is over, she learns

that her previous husband, who, of course, has been for a still longer time dead, is also alive, and at hand to claim her. Anything more preposterous than this has seldom been given on the stage. A young blacksmith, moreover, who at the commencement of Act ii. is one of the most worthy of men, goes hopelessly astray during Act iii., and then, at the last moment, by a sort of death-bed penitence, makes amends, and is forgiven. These faults are fatal to the value of the work as art. There is, however, prettiness of conception in the whole, with a certain amount of comic *vis*; and the author need not despair of producing a work of far higher merit. The general performance was tolerable: Miss Marie O'Berne and Miss M. Finland are competent actresses; and Mr. Barnes, who played a juvenile part, has the advantage, rare on our stage, of looking like a gentleman. A farce, entitled 'Doing the Shah,' and a condensed version of Moncrieff's comedy, 'The Bashful Man,' were also given.

Lovers' quarrels are the most fruitful source of amusement that the poet or the dramatist has yet discovered. Horace in one ode, the ninth of the third book, has summed up all that can be said about their progress and the method of their healing; and dramatists since have amused themselves by expanding over scenes and through pages what he has said in a few lines. Mr. Dubourg's comedietta, produced at the Haymarket on the occasion of Miss Robertson's benefit, is a new amplification of the ode in question. A shower has put a stop to croquet, and the hero and heroine have, with lover-like confusion of ideas, preferred the shelter of a tree to that of the house. In the close proximity which the use of the same umbrella begets, it is necessary either to kiss or to quarrel. They commence with the latter process and end with the former. All notes in the gamut of jealousy being sounded, they have a Benedick-and-Beatrice-like reconciliation. This trifle, which is apparently from the French, would be agreeable enough but for the exceeding bitterness of the repartee in which the lovers indulge. It is, fortunately we may suppose, not necessary in real life to be rude to a woman in order to persuade her of your wit or sincerity. What some of our dramatists consider repartee has no place in life or in art. The piece owed much to the interpretation. Miss Robertson was thoroughly fresh and natural as the girl, and Mr. Kendal was more than respectable as her lover.

Madame Judic has made her first appearance at the Princess's, playing in a comic monologue, entitled 'Le Mouton Enragé.' This is a mere framework to the songs Madame Judic sings with admirable art. Her delivery is thoroughly natural and fresh, and her pronunciation is so clear and precise, that every word of her songs can be caught. Her special gifts, from an histrionic point of view, are the excessive mobility of her features, and the manner in which instantaneously she changes expression. The night that saw the *début* of this attractive actress saw the first performance of 'Le Roi Candaule' of MM. Meilhac and Halévy. None of the whimsicalities of these indefatigable writers is more amusing than this, the whole action of which takes place in the lobby of a theatre, in the front of which a piece, entitled 'Le Roi Candaule,' is supposed to be performed. The scene presents the doors of

private boxes, and the intrigue is carried on by those who are supposed to enter or quit the theatre. The plot is wholly indescribable. MM. Schey and Didier gave a very animated presentation of the two *bourgeois* whose adventures form the foundation of the piece. In the performance of 'Marcel,' the lachrymose comedy of MM. Sandeau and Decourcelles, given for the first time by this company, M. Maurice Coste played the rôle of Marcel. The part is scarcely suited to him, and his acting, though not wanting in intensity, had a measure of exaggeration.

COMÉDIE FRANÇAISE.

THE indefatigable composers of 'Frou-Frou,' 'La Belle Hélène,' 'Tricoche et Cacolet,' and a score similar and dissimilar works, have at length forced their way into the Théâtre Français. Purists will, very probably, regard their presence within these venerable walls as due to the weakness of the Comédie rather than any advance in the merit of the authors. It is certain that the influence of the august associations around them have exercised a depressing influence upon our dramatists, and that the piece with which their *début* at the Théâtre Français has been made is very inferior in originality and spirit to preceding compositions. 'L'Été de la Saint-Martin' is the title MM. Meilhac and Halévy have bestowed upon their comedy. This name, as many of our readers doubtless know, is assigned those warm days in November which come as an after-taste of summer. Briquerville, a bachelor and a sexagenarian, has disinherited his nephew, who has contracted a foolish marriage. After banishing from his house the young scapegrace who has dared to choose for himself, Briquerville is lonely. Madame Lebreton, his housekeeper, introduces her niece, Adrienne, who brings with her a new atmosphere particularly agreeable to the old man. The end is, of course, foreseen. Briquerville experiences his St. Martin's summer, falls in love, and proposes to the girl, and finds she is the wife of his nephew. Pardon and reconciliation then close the story. A whole batch of pieces, from 'La Scier' of Rotrou and the 'Vieux Célibataire' of Colin d'Harleville downwards, are built upon this design. The dialogue in the latest version is particularly effective, and the play, in which M. P. Berton, of the Odéon, made his *début* at the Théâtre Français, was quite a success. M. Thiron was Briquerville; Madame Jouassain, Madame Lebreton; and Mdlle. Croizette, Adrienne.

Dramatic Gossip.

MR. BOUCAULT's comedy of 'Andy Blake' has been produced at the Court Theatre, Miss Litton re-appearing in the part of the hero.

A NEW burlesque, by Mr. Burnand, will be given to night at the Opéra Comique.

A FORMAL intimation that the performance of 'Le Roi s'Amuse' of M. Victor Hugo is interdicted has been conveyed to the management of the Porte Saint-Martin Theatre, which will now open with a new drama of M. Sardou. The prohibition of this piece is more curious, as the plot is used as the libretto of Signor Verdi's 'Rigoletto,' which has been for years played in Paris.

THE production of the new comedy of M. Octave Feuillet, at the Comédie Française, has been deferred till the winter.

THE unfortunate Théâtre du Châtelet is once more in trouble, its directors, MM. Lacrosonnière and Paul Deshayes, having been declared bankrupt.

M. LACROSONNIÈRE has been engaged at the Ambigu Comique, to play the principal rôle in 'Canaille & Cie,' the forthcoming drama of MM. Clairville and Siraudin.

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